



Digitized by the Internet Archive
in 2014

<https://archive.org/details/historyofmetropo02brow>

No.

III.

DEDICATED, BY PERMISSION,
TO HIS GRACE THE LORD ARCHBISHOP OF YORK.

THE
HISTORY OF THE EDIFICE
OF THE
METROPOLITAN CHURCH OF ST. PETER,
YORK;

ILLUSTRATED BY EXTRACTS FROM THE RECORDS OF THE SEE, &c. &c.,

BY PLANS AND SECTIONS,

AND

BY DRAWINGS OF THE EMBELLISHMENTS.

By JOHN BROWNE, ARTIST,

AUTHOR OF AN ESSAY ON THE AGE OF ST. MARGARET'S CHURCH PORCH, LETTER TO ARCHDEACON MARKHAM ON
THE REMOVAL OF THE ORGAN-SCREEN, ETC. ETC.



LONDON:

MESSRS. LONGMAN AND CO.; WHITTAKER AND CO.; HAYWOOD AND MOORE; MR. WEALE,
ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN; MR. SUNTER, AND THE AUTHOR, YORK.

1839.

John Browne, Del.

James Chapman, Sc.

EXPLANATION OF THE ORNAMENTS ON THE COVER.

THE ornaments on the cover having created greater interest with the public than the author ever expected, he is induced to give the following extended explanation of them, instead of the concise notices which appeared in the third page of the Cover to the first number.

The Cross Keys and Triple-crowned Tiara in the Shield, in the field of the page, are the bearings of the See of St. Peter at Rome, and are copied from the Shield in the Large Tower of the Cathedral. The Keys are symbolical of the spiritual power of the Pope; one being of gold, represents the power of absolving penitent sinners; the other, of silver, represents the power of excommunicating the impenitent.

The Triple-crowned Tiara surmounted by a Cross, is designed to show that the Pope, in respect of civil power, is a Christian High Priest, Emperor, and King. Authors rather disagree as to the precise periods when the Crowns were added to the Conical Cap, but the best authorities assign the Tiara with one crown, similar to that at *a*, to Boniface VIII, about 1294; the Tiara with two crowns to Benedict XII, about 1334; and the Tiara with three crowns to John XXIII, about 1410. St. Gregory the Great is represented in the large east window of the Cathedral with a Tiara similar to that at *c*; as are also several other Popes in the clerestory windows of the choir. St. Peter, in a window of the north aisle, has a Tiara with two crowns; whilst many Popes in the clerestory windows have three crowns on the Tiara.

The two Pendants of the Tiara are symbolical of the two methods of interpreting Sacred Scripture, one according to the mystical sense, the other according to the literal.

One portion of the Crest of the border is the upper part of a Pope's processional Cross, having only two transverse bars, as it appears with all the effigies of the Popes in the windows of the Cathedral; whilst all Archbishops are there represented with a processional Cross, having one transverse bar; and Bishops with a Pastoral Staff, or Crosier. The ensign of the Roman Pontiff now is a processional Cross, having three transverse bars.

The other portion of the Crest is the upper part of a Pastoral Staff or Crosier, as used by both Archbishops and Bishops, and is symbolical of the pastoral power communicated by Christ to his Disciples. The present figure represents the top of the Crosier, (now in the vestry,) which was seized by the Earl of Danby, during the Revolution of 1688, from the possession of Dr. James Smith, Bishop of Callipolis, who was then at York, being appointed Vicar Apostolic of the Northern District of England.

A—The old Arms of the See, as displayed in the Large Tower, *viz.* :—The Pall and Archiepiscopal Cross. Before the Catholic Archbishops received the pallium or pall from Rome, they were not entitled to be called Archbishops, nor allowed to perform any of the Archiepiscopal functions. The pall was the distinguishing badge of an Archbishop, and was worn over the shoulders on particular occasions. It was formed of three pieces of white cloth or stuff, about three fingers broad, with the fringe or shag hanging down; it was made of the wool of lambs, and was embroidered with four purple crosses, emblematical of the cardinal virtues. Previous to its being sent to the Metropolitan, it was placed by the Pope upon St. Peter's tomb.

The Archiepiscopal processional Cross implied that the See of York was Archiepiscopal, and that the pall was not in a Bishoprick, as was sometimes the case through favour.

This bearing of the See was, probably, retained until the termination, in 1352, of the dispute concerning precedence between Canterbury and York, when Canterbury obtained judgment for its precedence, and that See has thenceforth retained this bearing.

B—The Arms of the Percys, from the west end of the Church. The family of the Percys were noble and liberal benefactors to the fabric.

C—The Arms of the Vavasours, from the west end. The family of the Vavasours were munificent and liberal benefactors, not only to the Church of York, but to many ecclesiastical edifices.

D—The Arms of the See, as used at the beginning of the fifteenth century, taken from the east window. The dexter side of the shield is charged with the original bearing of the shield *A*, whilst the sinister side is charged with the symbols of the See of St. Peter: thus showing that although precedence had been assigned to the See of Canterbury, yet the Archbishop of York was truly Metropolitan in the jurisdiction of the See of St. Peter in England, and also that the spiritual jurisdiction of the See was derived from the Bishop of Rome.

E—The present Arms of the See. Here the Archiepiscopal Pall and Staff, and the Pope's Tiara, are rejected, and the keys only, as emblems of St. Peter, are retained, and surmounted by a Regal Crown. This alteration in the bearing was, probably, introduced on the change of religion, when the spiritual jurisdiction of the See was denied to be derived from the Pope, and asserted to be from the King.

F—The Arms of his Grace the present Lord Archbishop of York, united to the modern ensigns of the See.

G—The Pope's Conical Cap, exhibited on a large scale, as displayed in the Arms of the See at the commencement of the fifteenth century, and on the heads of several Popes.

H—The Mitre as generally used, with the modern Arms of the See, upon the Seals of the Archbishops in ecclesiastical transactions. It is the form which adorns the heads of the statues of deceased Archbishops, and the form assigned by Guillim, Robson, and several heraldic writers to the English Archbishops. Yet it is more fashionable now to represent the Mitre as a Crest, indicative of the combined rank of an Archbishop, as in the order of precedence of the political state (*i. e.* the Mitre issuing from a Ducal Coronet); and this combination of rank was introduced on the Seal of the See, either by his Grace the last Archbishop or his predecessor, certainly not earlier. In ecclesiastical precedence the true ensign of an Archbishop was not in the Mitre but in the Pall, as displayed in the several windows of the Minster.

The splendour of the Mitre represented the honour and glory with which the venerable servant of the Lord was crowned. The two parts of the Mitre, the Old Law and the New, and its pendants, the mystical and literal sense of interpretation of the Sacred Scriptures.

The Foliage is the "Herba Benedicta," used generally as the ornamental foliage of the Church, until about the end of the thirteenth century.

See *Picart Ceremonies Religieuses, &c.*—*Dissert. sur les Cerem. des Cathol. Rom.*—*Rees' Cycloped., Art. Mitre, Crosier.*—*Fosbroke's Encycl. of Antiq., Art. Vestments.*—*Innocent III, on the Mass.*—*Drake's Hist. of York.*—*Dodd's Church Hist.*—*Guillim's Heraldry.*

PROSPECTUS.

THE scarcity of "Halfpenny's Gothic Ornaments of York Cathedral," the anxiety to obtain copies of that celebrated publication, and the regret expressed by learned Antiquaries, that the successive characteristic improvements in design, the conventional forms of foliage distinguishing the different periods of erection, and the magnificence of the building in detail, were not sufficiently exhibited in that work, induced the Author of this proposed History, (as far back as the year 1827,) to undertake a similar series of additional representations.

The unexpected and very interesting discovery of considerable portions of the walls and details of former structures below the choir, in consequence of the destruction of that part of the Cathedral by fire in the year 1829, and the access which was obtained to all the other parts of the edifice while undergoing a thorough cleaning in the beginning of the year 1835, led to the formation of a plan for the illustration of the rich embellishments and the early history of the building, on a scale more extensive than had ever before been attempted.

The discussion that arose out of the proposal to remove the Organ-Screen had brought to light some valuable matter relating to the history of the edifice, and suggested many doubts as to the correctness of what had been commonly stated on that subject; at the same time it had started several difficulties that had not been previously felt, and excited the desire of a more patient and a deeper research than had hitherto been made. To solve the difficulties, to obtain the information that was wanting and so earnestly desired, became an object intimately connected with the illustration of the embellishments of the several parts of the edifice, manifestly the work of different ages. To effect this object it was necessary that the Author should have free access, not only to the manuscript records of the See, but to those of the Venerable the Dean and Chapter; and such access was granted to him by the Dignitaries of the Church and the Officers connected with the depositories of such records, with a promptitude and liberality, that claim his most ardent gratitude.

The manuscript records in the Archbishop's register office embrace the registers of the principal ecclesiastical transactions of the Archbishops of the See, from Walter Grey, who was elected to the pontificate in 1216, also registers of wills from 1389. The manuscripts in the Dean and Chapter's office embrace registers of the acts of the Dean and Chapter, &c., from the year 1284; registers of wills from 1491; the renowned "Magnum Registrum album," in four parts, commencing with William the Conqueror, and Mr. Torre's elaborate observations on the ancient registers of the Church. The result of the Author's labours among these voluminous manuscript records has been the accumulation of a large mass of unpublished interesting matter, consisting of Bulls from the Roman Pontiffs, Indulgences, Acts of Chapters, Commissions, Appointments, Contracts, Endowments, Donations, &c., &c., which have enabled him to correct several erroneous statements, generally to be met with in preceding histories of the building.

The manuscripts relating to the edifice in the British Museum, in the Cottonian, the Lansdowne, and Harleian Collections, have been particularly and closely examined, and much valuable information extracted from them. Besides these, the Author has carefully consulted several ancient writers in the Bodleian Library at Oxford, the valuable manuscripts of the indefatigable Dodsworth, and of Beckwith. Important matter has also been obtained by him from records in the Dutchy Court of Lancaster in London; and from the private records in Hazelwood Hall, the ancient seat of some of the earliest contributors to the fabric, which the Author has been permitted to consult, through the kindness of the Hon. Sir E. M. Vavasour, Baronet.

Disregarding the statements of modern historians, the Author has been anxious to confine his compilation to those which have the authority of ancient manuscript documents, and of contemporary writers, whenever their testimony could be obtained. His earnest desire to avoid error has led him into a course of very laborious investigation; but his labour has been sustained and amply rewarded by the discovery of much important information hitherto not generally known, relating to the history of an edifice justly the object of universal admiration.

This large collection of facts illustrative of the progress of the building of the Cathedral, aided by representations of very curious and beautiful embellishments, displaying the conventional characters of the various parts of the edifice will, the Author trusts, be not undeserving of the attention and patronage, not only of the antiquary, but also of the general historian, and the lover of art.

CONDITIONS.

- 1.—The Work will be divided into distinct portions, each containing the history and description of the several successive edifices, and parts of the present edifice and their characteristic embellishments; with references, where necessary, to Halfpenny's "Gothic Ornaments."
- 2.—The historical statements in the Work will be accompanied with full and accurate references to the Manuscript Records, or Books, from which they have been collected.
- 3.—The Work will be published in Numbers, to appear once and sometimes twice in every three months, until the whole, amounting, probably, to about twenty-five, be completed.
- 4.—It will be printed on a fine wove paper, to correspond with Halfpenny's "Gothic Ornaments," at Seven Shillings and Sixpence each Number.
- 5.—Each Number will contain five plates, with a portion of letter press. The plates to be etchings upon copper by the Author and his son.

Those Noblemen, Clergy, and Gentlemen who approve of the Author's undertaking, are humbly solicited to patronize and support it, and to forward their names and residence to the Author, No. 21, Blake-street, York; Mr. Weale, Architectural Library, No. 59, High Holborn, London; Mr. Sunter, (Successor to Messrs. Todd,) York; or to the principal Booksellers in York and other places.

PATRONS AND SUBSCRIBERS.

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, BY COMMAND.

HIS LATE MAJESTY'S PRIVATE LIBRARY, BY COMMAND.

HER GRACIOUS MAJESTY DOWAGER QUEEN ADELAIDE.

HIS ROYAL HIGHNESS THE DUKE OF SUSSEX.

HIS GRACE THE LORD ARCHBISHOP OF YORK.
HIS GRACE THE DUKE OF LEEDS.
HIS GRACE THE DUKE OF RUTLAND.
HIS GRACE THE DUKE OF SUTHERLAND.
THE RIGHT HON. THE EARL OF SHREWSBURY.
THE RIGHT HON. THE EARL OF CARLISLE.
THE RIGHT HON. THE EARL FITZWILLIAM.
THE RIGHT HON. THE EARL OF LONSDALE.
THE RIGHT HON. THE EARL OF HAREWOOD.

THE RIGHT HON. THE EARL DE GREY.
THE RIGHT HON. THE EARL OF ZETLAND.
THE RIGHT REV. THE LORD BISHOP OF RIPON.
THE RIGHT HON. LORD STOURTON. (2 COPIES.)
THE RIGHT HON. LORD HOWDEN, G.C.B. & K.C.
THE RIGHT HON. LORD SUDELEY.
THE RIGHT HON. LORD VISCOUNT MILTON, M.P.
THE HONOURABLE LADY FRANCES HARCOURT.
THE RIGHT HON. THE LORD MAYOR OF YORK.

ALDAM, WM., Esq., Leeds.
ALLEN, Mr., York.
ALLIS, Mr. Thomas, York.
ANDREWS, G. T., Esq., Architect, York.
ANDERSON, R. H., Esq., York.
ATKINSON, Messrs. J. and W., Architects, York.
BANDINEL, Rev. Dr. BULKELEY, Bodleian, Oxford.
BANKS, GEO., Esq., Loversall, Doncaster.
BARRY, CHARLES, Esq., Architect, London.
BARBER, JAMES, Esq., Tang Hall.
BAYLDON, JOHN, Esq., York.
BECKETT, CHRISTOPHER, Esq., Leeds.
BECKETT, WM., Esq., Leeds.
BELCOMBE, HENRY STEPHENS, Esq., M.D., York.
BELCOMBE, Mrs., Minster Court.
BETHELL, RICHARD, Esq., M.P., Rise.
BLANSHARD, WM., Esq., York.
BLAYDS, THOMAS, Esq., Leeds.
BLISS, Rev. Dr., Oxford.
BLYTHE, E. V., Esq., York.
BONOMI, IGNATIUS, Esq., Architect, Durham.
BOWER, HENRY, Esq., Doncaster.
BRIGGS, Right Rev. Dr., Fulford House.
BROOK, JOHN, Esq., York.
BROWN, Mr. JOHN FARDINANDO, York.
BUCKLE, JOSEPH, Esq., Deputy Registrar, York.
BULMER, GEO., Esq., London.
BURN, WM., Esq., Edinburgh.
CARTER, Rev. JOHN, Wakefield.
CHANTREL, R. D., Esq., Architect, Leeds; Fellow of the Institute of British Architects.
CHOLMELEY, F., Esq., F.S.A., Brandsby.
COTTINGHAM, L. N., Esq., Architect, F.S.A., London.
COPLEY, Miss, Monk Coniston, Lancashire.
COPSIE, F. J., Esq., York.
CROMPTON, the Misses, York.
CROFT, the Rev. T. H., Hutton Bushel, Scarbro.
CURRER, Rev. DANSON RICHARDSON, M.A., Clifton House.
CURRER, Miss RICHARDSON, Eshton Hall.
CUTHBERT, the College of St., Ushaw, Durham.
DUNDAS, the Hon. JOHN CHARLES, M.P.
DUNCOMBE, the Hon. WM., M.P.
DAVIES, ROBT., Esq., York.
DENT, JOSEPH, Esq., Ribston Hall.
DEALTRY, B., Esq., Lofthouse Hall, Wakefield.
DIXON, Rev. W. H., F.S.A., Canon Residentiary.
DODSWORTH, GEORGE, Esq., Fulford.
D'ORSEY, J. A., Esq., High School, Glasgow.
DURHAM, the Ven. the Dean and Chapter of.
EDGE, CHARLES, Esq., Birmingham.
ELSLEY, CHARLES HENEAGE, Esq., Recorder of York.
ETTY, WM., Esq., R.A., London.
FAIRBAIRN, WM., Esq., Manchester.
FARMERY, THOMAS, Esq., Ripon.
FOWLER, MARSHALL, Esq., Preston, Stockton upon Tees.
FOX, GEORGE LANE, Esq., M.P., Bramham Park.

FOX, GEORGE LANE, Jun., Esq., Chesnut Grove.
FOX, Mrs. GEORGE LANE, Chesnut Grove.
FAIRFAX, CHARLES G., Esq., Gilling Castle.
FLOWER, Rev. WM., M.A., Jun., York.
FLINT, Mr. JAMES, Richmond.
GOLDIE, GEORGE, Esq., M.D., York.
GOTT, JOHN, Esq., Leeds.
GREEN, Rev. WM., Ledsham.
GREY, WILLIAM, Esq., York.
GRIESBACH, Rev. A. W., Westow.
HARCOURT, Rev. WM. V., F.R.S., Canon Residentiary.
HAILSTONE, SAML., Esq., Bradford.
HALL, Rev. C., Terrington.
HAMILTON, DAVID, Esq., Glasgow.
HARPER, JOHN, Esq., Architect, York.
HATFIELD, WM., Esq., Newton Kyme.
HAWKESWORTH, Mrs., York.
HILDYARD, Colonel, Manor House, Stokesley.
HILL, FRED., Esq., York.
HINCKS, Rev. WM., York.
HIRD, Rev. LAMPLUGH, Prebendary of Botevant.
HOLLAND, THOMAS DYSON, Esq., Lincoln.
HORNOR, EDWARD, Esq.
HUTTON, TIMOTHY, Esq., Clifton Castle.
HUNT, Mr. THOMAS, York.
JONES, CHARLES, Esq., 31, Gower Street, Bedford Square.
KENRICK, Rev. JOHN, M.A., York.
KENTISH, Rev. J., Park Vale, Birmingham.
KIRBY, Wm., Esq., York.
LAWSON, WM., Esq., F.S.A., Brough Hall.
LAWRENCE, Mrs., Studley Royal.
LEEDS SUBSCRIPTION LIBRARY.
LINGARD, Rev. JOHN, D.D., Hornby, Lancashire.
LISTER, Mrs. A., Shibden Hall, Halifax.
LONGTHORNE, GEORGE, Esq., Goodwill Hall.
LOWTHER, J. H., Esq., M.P.
MAINWARING, C., Esq., Coleby Hall, Lincolnshire.
MATHIAS, M., Paris.
MILNER, Sir WM. M., Bart.
MIDDLETON, PETER, Esq., Stockeld.
MARKHAM, Rev. Archdeacon. (2 Copies.)
MARKHAM, Rev. HENRY S., Canon Residentiary.
MARKHAM, Rev. DAVID F., M.A., Great Stokesley, Colchester.
MARKLAND, T. H., Esq., Whitehall.
MASON, THOMAS, Esq., Copt, Hewick.
MAXWELL, WM. CONSTABLE, Esq., Everingham Park.
MAXWELL, PETER CONSTABLE, Esq., Grove Hall, Ferry-bridge.
MEYNELL, GEORGE, Esq., York.
MEYNELL, THOMAS, Esq., North Kilvington.
MILBANK, MARK, Esq., Thorpe Perrow.
MILLS, WM., Esq., Registrar of the Dean and Chapter.
MORRIS, Rev. F. ORPEN, Doncaster.
MUNBY, JOSEPH, Esq., York.
NEWSHAM, Rev. James, Southport, Lancashire.
NORCLIFFE, Miss, York.

NORRIS, Rev. R., Stonyhurst College.
NORTON, Mr. W., York.
PHILLIPS, JOHN, Esq., F.R.S., Professor of Geology.
PRICKETT, Rev. MARMADUKE, M.A., Bridlington.
PEARSON, Mr. JOHN, York.
RAMSDEN, Sir JOHN, Bart.
RADCLIFFE, Sir JOSEPH, Bart.
READSHAW, Rev. C., Dep. Com., Richmond.
ROBINSON, HENRY, Esq., Clifton, York.
ROBINSON, CHARLES, Esq., York.
ROCK, Rev. DANIEL, D.D., Alton Towers, Staffordshire.
ROKEWODE, JOHN GAGE, Esq., Dir. S.A., Coldham Hall, Suffolk.
ROUNDELL, R. HENRY, Esq., Gledston Hall.
SALVIN, W. THOMAS, Esq., Croxdale.
SANDIER, LOUIS, Esq., York.
SCOTT, ROBERT, Esq., Stourbridge.
SERJEANTSON, Col., Camp Hill.
SHIPPERDSON, EDWARD, Esq., Durham.
SHORT, Mrs., Bootham, York.
SINGLETON, Rev. M., M.A., Hexham.
STAFFORD, Mr. WM. COOKE, Doncaster.
STRICKLAND, EUSTACHIUS, Esq., York.
STRAUBENZIE, HENRY VAN, Esq., Spennithorne.
STORRY, Mrs., Toulstone Lodge.
SMALES, HENRY, Esq., York.
SUMMERS, Mr. J., Artist, 91, Park Lane, Leeds.
SUNTER, Mr., Bookseller, York. (6 copies.)
SWIRE, Rev. JOHN, Manfield Vicarage.
SYKES, Rev. CHRISTOPHER, F.S.A., Roos.
TODD, Rev. H. J., M.A., F.S.A., Archdeacon of Cleveland.
TEMPEST, CHARLES, Esq., Broughton Hall, Skipton.
THOMPSON, P. BEILBY, Esq., Escrick Park.
THRELFALL, Mr. JOHN, Manchester.
TRAPPES, Rev. FRANCIS, Lee House, near Preston.
TRAPPES, Rev. MICHAEL, Huddersfield.
TRUBSHAW, THOS., Esq., F.S.A.
TWEEDY, JOHN, Esq., York.
TWOPENNY, WM., Esq., Temple, London.
VAVASOUR, the Hon. Sir E. M., Bart.
WALKER, Miss, Crow-Nest, Halifax.
WALKER, Mr. JOHN, York.
WAILES, Mr. WM., Newcastle-on-Tyne.
WARD, Mr. THOMAS, York.
WATSON, Mr. ROBERT, York.
WENTWORTH, GODFREY, Esq., Woolley Park.
WILKINSON, T. C., Esq., Newall Hall, Otley.
WINN, C., Esq., Nostell.
WITHAM, HENRY THORNTON MAIRE, Esq., Lartington.
WELLBELOVED, Rev. CHARLES, York.
WOLSTENHOLME, JOHN, Esq., York.
WOOD, GEO. WM., Esq., M.P., Singleton Lodge, Manchester.
WRIGHT, John F., Esq., Keloedon Hall, Essex.
YARBURGH, NICHOLAS E., Esq., Heslington Hall.
YORK SUBSCRIPTION LIBRARY.
YORKSHIRE PHILOSOPHICAL SOCIETY.

P L A T E S
TO
THE HISTORY
OF
THE METROPOLITAN CHURCH
OF
ST. PETER, YORK.

BY
J O H N B R O W N E.



LONDON:
LONGMAN AND CO., PATERNOSTER ROW; W. PICKERING, PICCADILLY;
J. WEALE, HIGH HOLBORN.
I. H. PARKER, OXFORD; R. SUNTER, AND THE AUTHOR, YORK.

M.DCCC.XLVII.

LONDON:

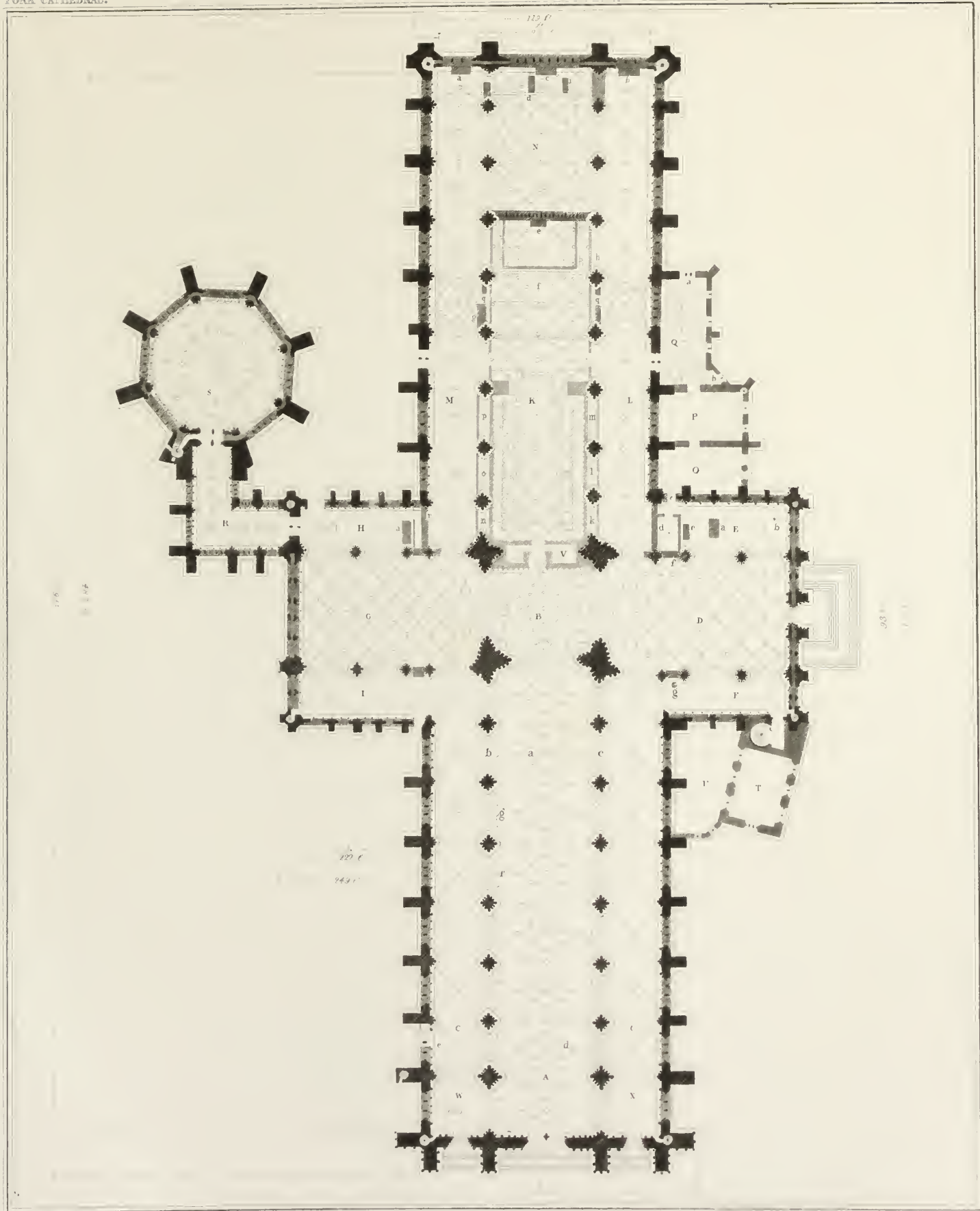
PRINTED BY RICHARD KINDER, GREEN ARBOUR COURT, OLD BAILEY.

A TABLE OF THE PLATES.

Plate.	Described page	Plate.	Described page
RELATING TO PRIOR EDIFICES.			
I. Plan of the Present Church . . .	5	XXXVI. Profiles of Bases, &c., South Transept	70
II. Plans of the Choirs	6	XXXVII. Part of a Foliated Arch in Do. . . .	70
III. Plan of the Saxon Choir	6	XXXVIII. A Bracket in the same	70
IV. A Saxon Arch	10	XXXIX. Bracket and Capital in Do.	71
V. Saxon and Norman Walls	10	XL. Two Bases in the same	71
VI. An Ancient Staircase	10	XLI. A Bracket in the same	72
VII. Plans of Ancient Parts	10	XLII. Two Bosses in Do.	72
VIII. The Herba Benedicta	27	XLIII. Two Bosses in Do.	73
IX. Conventional Forms of Do.	28	XLIV. Bases and Capitals in Do.	73
X. Do. do. and of Laurel	28	XLV. A Capital in the same	73
XI. Do. do. of various Leaves	29	XLVI. Various Bosses in Do.	73
XII. Plan of the Norman Crypt	31	XLVII. Cornices of the same	74
XIII. Sections and mouldings of Do.	35	XLVIII. Bracket Bosses in Do.	74
XIV. Remains of South Entrance	36	XLIX. Vaulting Bosses in Do.	74
XV. Portion of North Entrance	36	L. Vaulting Bosses in Do.	74
XVI. Portion of the Norman Church	36	LI. A Bracket in the same	75
XVII. Plan of a Pier in Do.	37	LII. A Clustered Capital in Do.	75
XVIII. Elevation of a Pier in Do.	37	LIII. A large Clustered Do. in Do.	75
XIX. View of the same	37	LIV. A large Clustered Capital	76
XX. Plan of a Pier in Do.	37	LV. Attached Sculptures	76
XXI. Elevation of a Pier in Do.	37	LVI. Sculptures in North Transept	76
XXII. View of the same	38	LVII. A Bracket in the Same	80
XXIII. Bosses in the Crypt	38	LVIII. Various Bosses in Do.	80
XXIV. Ornaments on Bases in Do.	38	LIX. Various Bosses in the same	80
XXV. View of a Capital in Do.	38	LX. Various Bosses in Do.	81
XXVI. A Perfect Column in Do.	38	LXI. Compartment of one of the Five Lights	81
XXVII. A View in the Crypt	39	LXII. Two Capitals to the Lights	90
XXVIII. Conventional form of Laurel	39	LXIII. Another Compartment of one of the Five Lights	90
XXIX. Other forms of the same	41	LXIV. Two Capitals to the Lights	91
XXX. Various Norman Capitals	42	LXV. Another Compartment of one of the Five Lights	91
XXXI. Bosses and Capitals	43	LXVI. Two Capitals to the Lights	91
XXXII. Part of a Norman Arcade	43	LXVII. Another Compartment of one of the Five Lights	91
XXXIII. Capitals on the same	45	LXVIII. Clustered Base and Capital	92
RELATING TO THE PRESENT TRANSEPTS.			
XXXIV. Interior Compartments of the South and North Transepts	66	LXIX. Another Compartment of one of the Five Lights	92
XXXV. Exterior Compartments of the same	69	LXX. An Internal Cornice	92

TABLE OF PLATES.

Plate.	Described page	Plate.	Described page
LXXI. An External Cornice	92	CX. Two Window Capitals	142
LXXII. Two Bracket Bosses	93	CXI. The Resurrection	142
LXXIII. Four Vaulting Bosses	93	CXII. Four Springing Bosses	143
LXXIV. Four Vaulting Bosses	93	CXIII. Two Capitals	143
LXXV. Fragment of a Capital	93	CXIV. Four Vaulting Bosses	143
RELATING TO THE CHAPTER-HOUSE.		CXV. Two Bracket Bosses	143
LXXVI. External and Internal Compartments of the Chapter-house	98	CXVI. The Ascension	143
LXXVII. Five Bosses in Vestibule	102	CXVII. Four Vaulting Bosses	143
LXXVIII. Two Capitals in Chapter-house	103	CXVIII. The Descent of the Holy Ghost	144
LXXIX. Compartments of Glass	103	CXIX. Specimens of Ancient Glass	144
LXXX. Four Pendants	104	CXX. Four Vaulting Bosses	144
LXXXI. Two Capitals	105	CXXI. The Assumption	144
LXXXII. Four Finials	105	CXXII. Four Vaulting Bosses	144
LXXXIII. Compartments of Glass	105	CXXIII. Specimens of Ancient Glass	145
LXXXIV. External Cornice	106	CXXIV. Crocketts and Finials	145
LXXXV. Compartments of Glass	106	CXXV. Two Bracket Bosses	145
LXXXVI. Two Capitals	106	CXXVI. The Coronation	145
LXXXVII. Four Pendants	106	CXXVII. Two Bracket Bosses	145
LXXXVIII. Compartments of Glass	106	CXXVIII. Specimens of Ancient Glass	146
LXXXIX. Two Heads	107	CXXIX. Four Vaulting Bosses	146
XC. Two Capitals	107	RELATING TO THE PRESENT CHOIR.	
XCI. Four Pen dants	107	CXXX. Interior Compartments of East and West parts of the Choir	275
XCII. Compartments of Glass	108	CXXXI. Exterior Compartments of East and West parts of the same	277
XCIII. Two Heads	108	CXXXII. Two Vaulting Bosses	278
XCIV. An Exterior Cornice	108	CXXXIII. Four Capitals	278
RELATING TO THE PRESENT NAVE.		CXXXIV. A Canopy	278
XCv. An External and Internal Compart- ment of the Nave	137	CXXXV. Two Vaulting Bosses	278
XCVI. The Annunciation	140	CXXXVI. Two views of a Boss	279
XCvII. Two Springing Bosses	140	CXXXVII. A Canopy in the Choir	279
XCvIII. Four Vaulting Bosses	140	CXXXVIII. A Canopy and Profile	279
XCIX. Two Bracket Bosses	140	CXXXIX. A Canopy	279
C. Crocketts and Finials	141	CXL. Two Capitals	279
CI. The Nativity	141	CXLI. A Canopy	280
CII. Four Vaulting Bosses	141	CXLII. Two Vaulting Bosses	280
CIII. Two Springing Bosses	141	CXLIII. Portion of a Capital	280
CIV. Two Capitals	141	CXLIV. Two Vaulting Bosses	280
CV. Four Vaulting Bosses	141	CXLV. A portion of a Capital	280
CVI. The Wise Men's Offering	142	CXLVI. } CXLVII. } Allusive Representations on } CXLVIII. } Capitals } 281—291 CXLIX. }	
CVII. Crocketts and Finials	142	CL. Fragments of a Reredos	291
CVIII. Two Springing Bosses	142		
CIX. Four Vaulting Bosses	142		

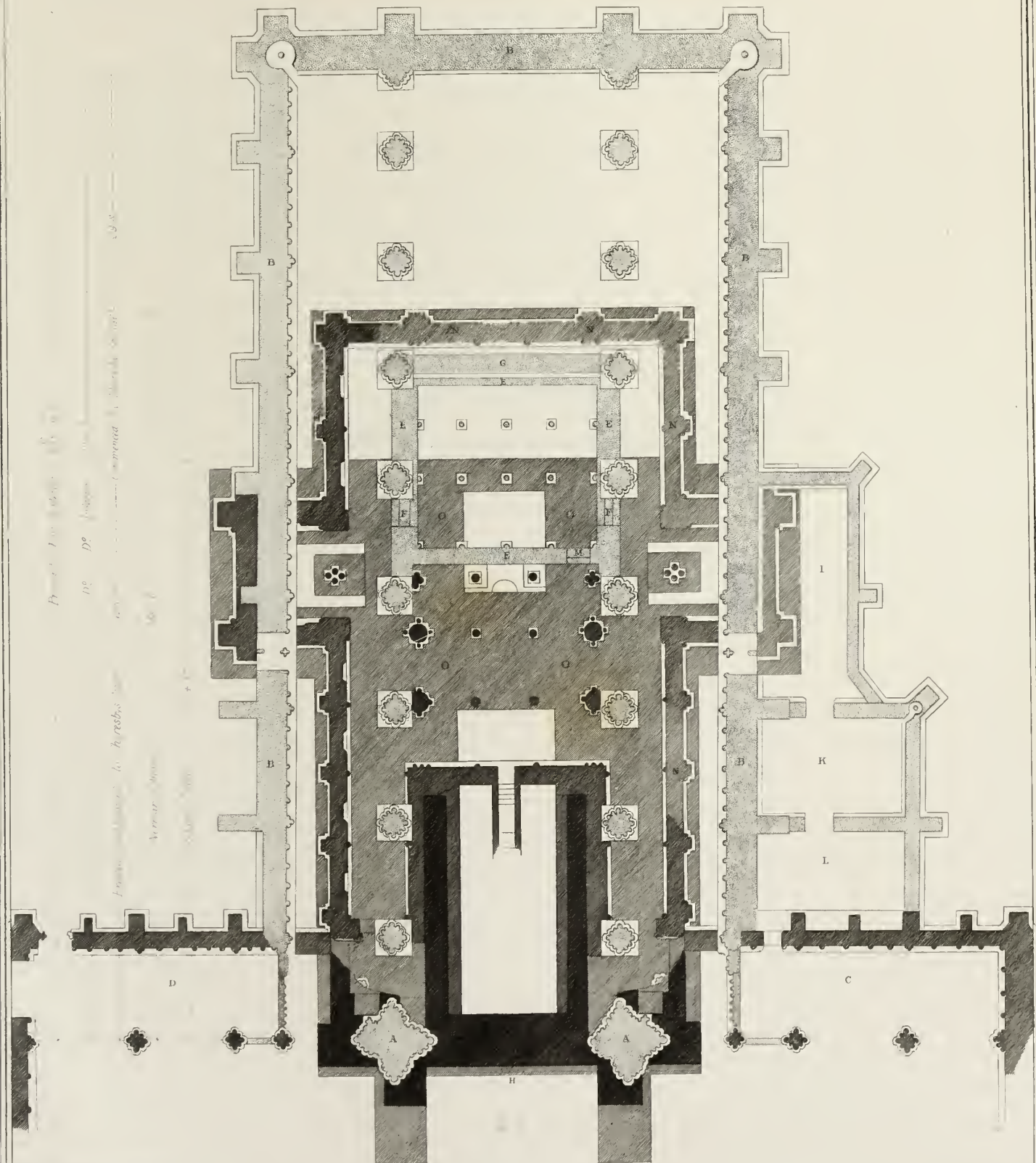


Drawn from Sketches & Measurements by John Brown

THE FLOOR PLAN OF THE CATHEDRAL OF YORK
AS RECONSTRUCTED BY J. BROWN

ft 120
in 0

98 . 5

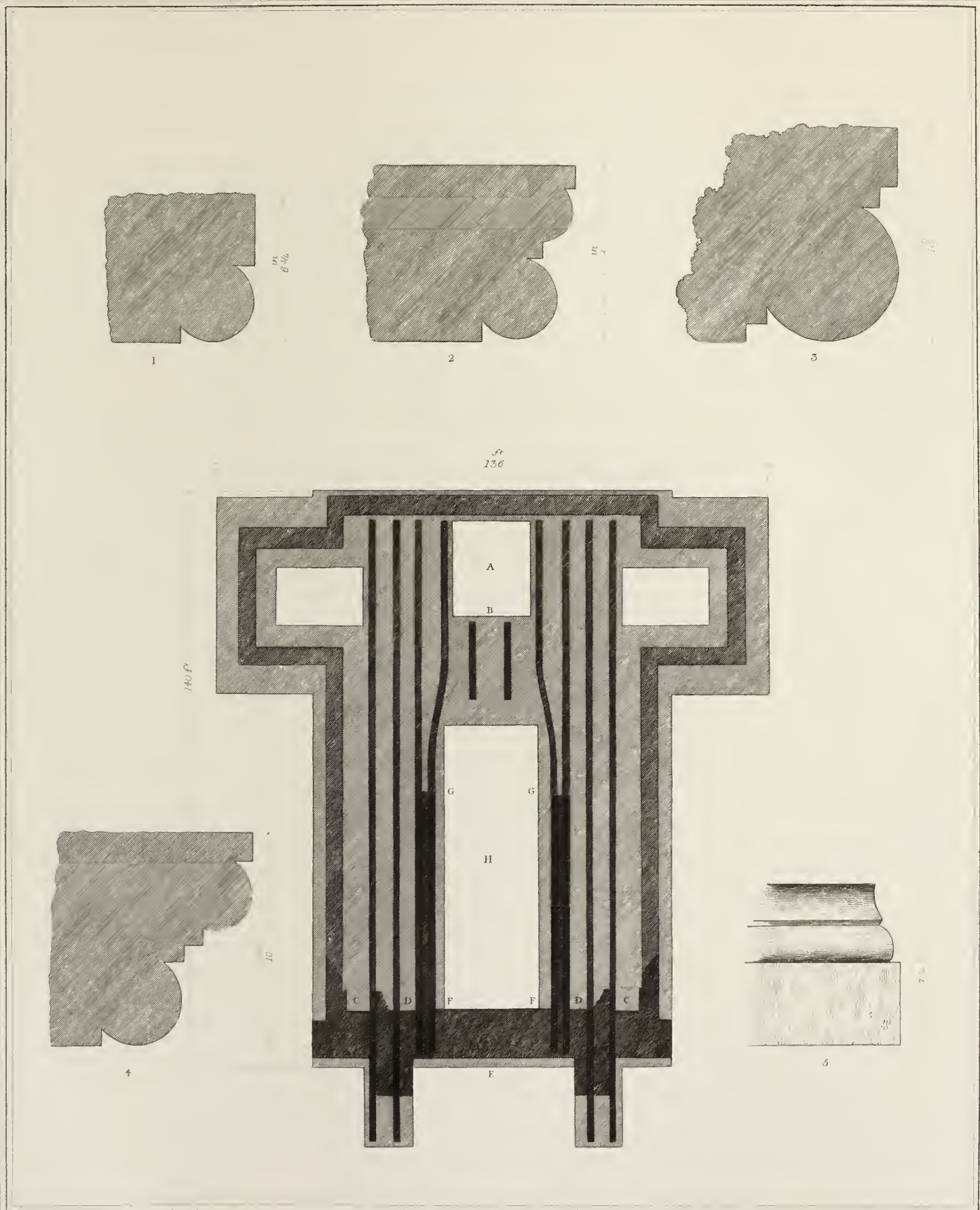


Drawn by J. H. Stowe, Esq.

Engraved by J. H. Stowe & Son

PLAN OF THE CHOIR, THE NORMAN & THE PRESENT CHOR.

Scale of Feet 0 to 100

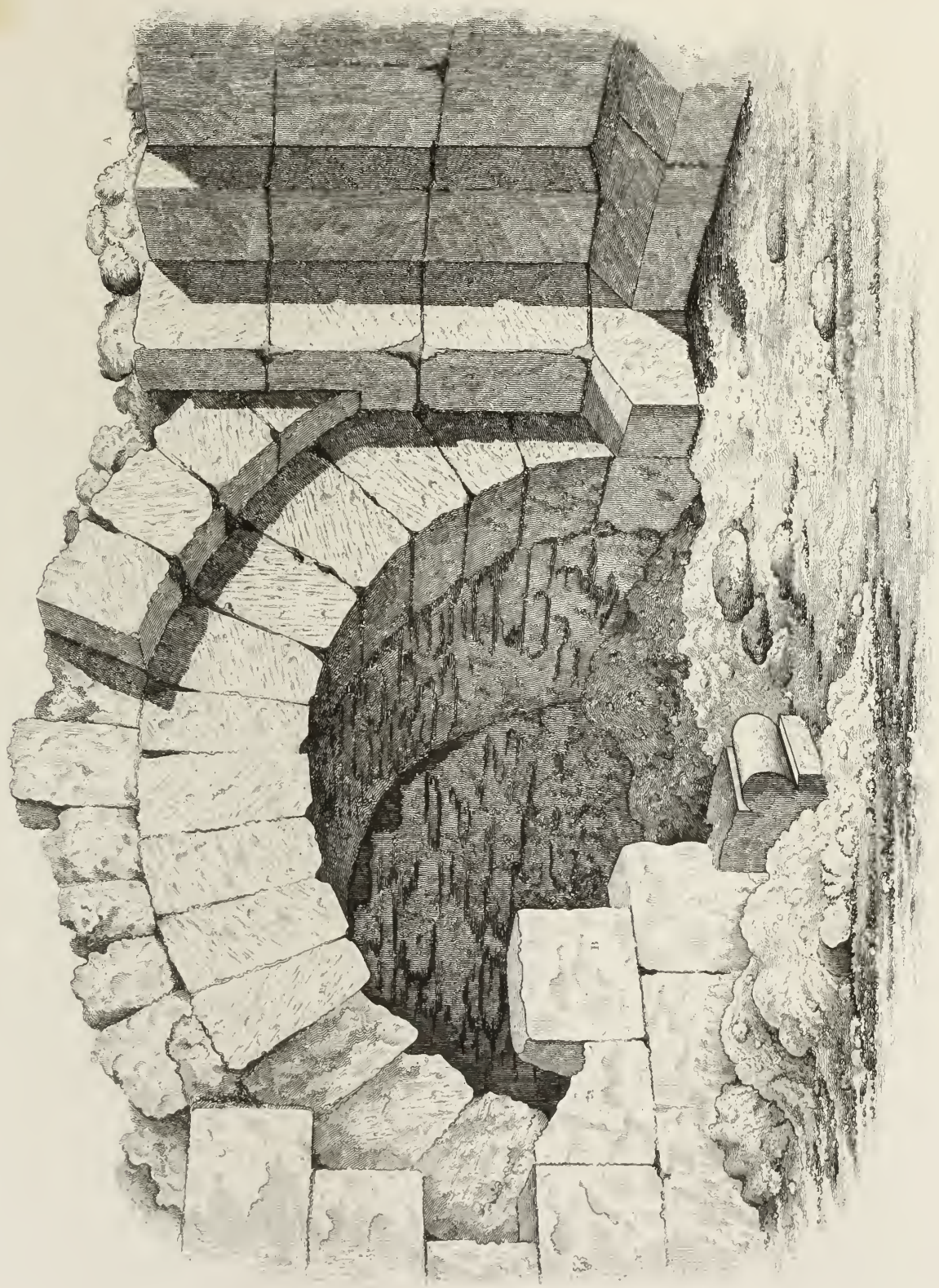


Drawn from Measurements by J. Browne

Etched by J. Browne & Son

PLAN OF THE SAXON CHOIR.

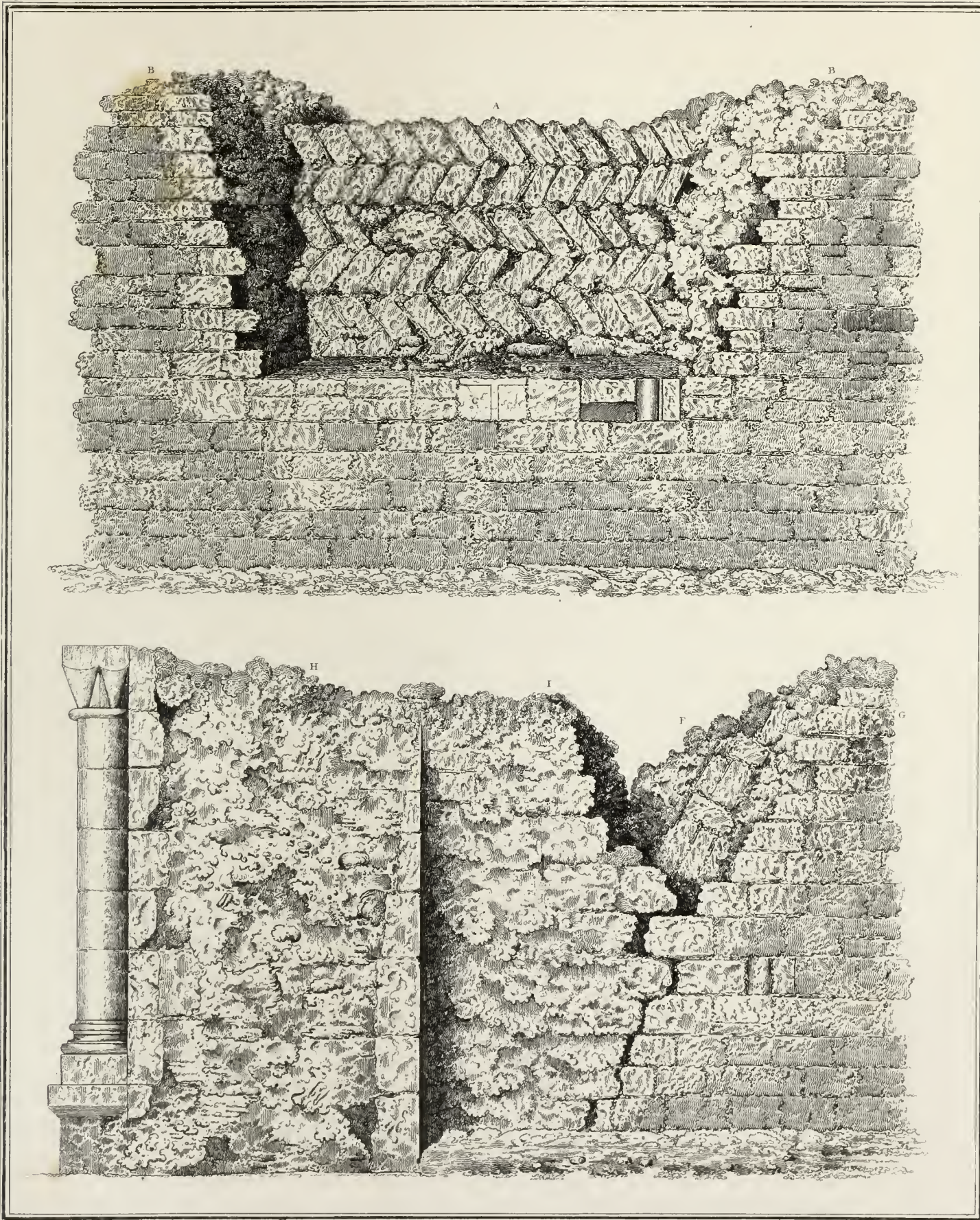
York Published 1836 by John W. Groom



Engraved by John B. Brown & Son

THE BATHS OF TRAJAN
Yerli. Published by John B. Brown

View by John B. Brown



Drawn by J. Browne

Engraved by J. Browne & Co.

SAXON AND NORMAN WALLS OF THE CHOIR.

York. Published 1874 by J. Browne.

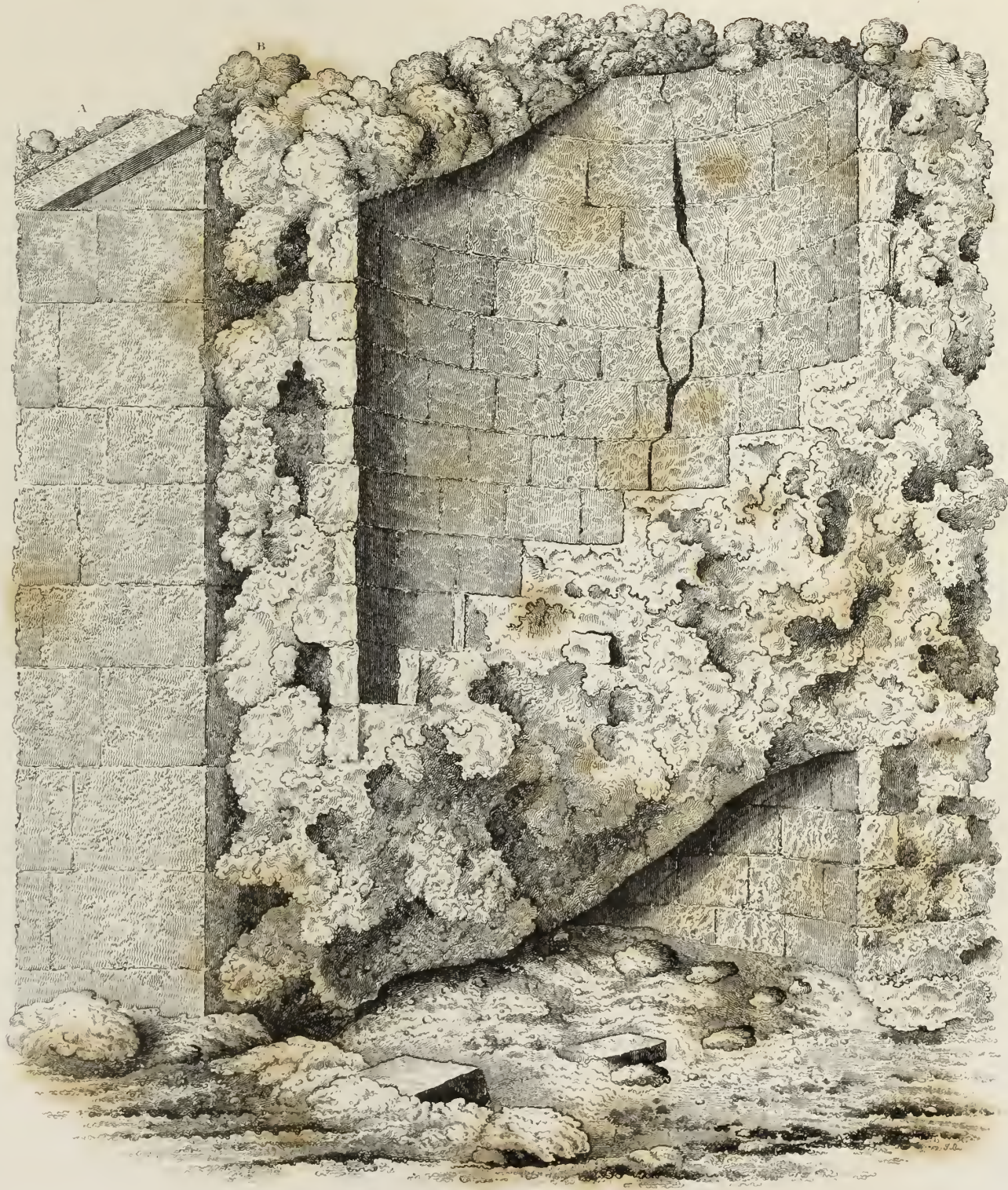
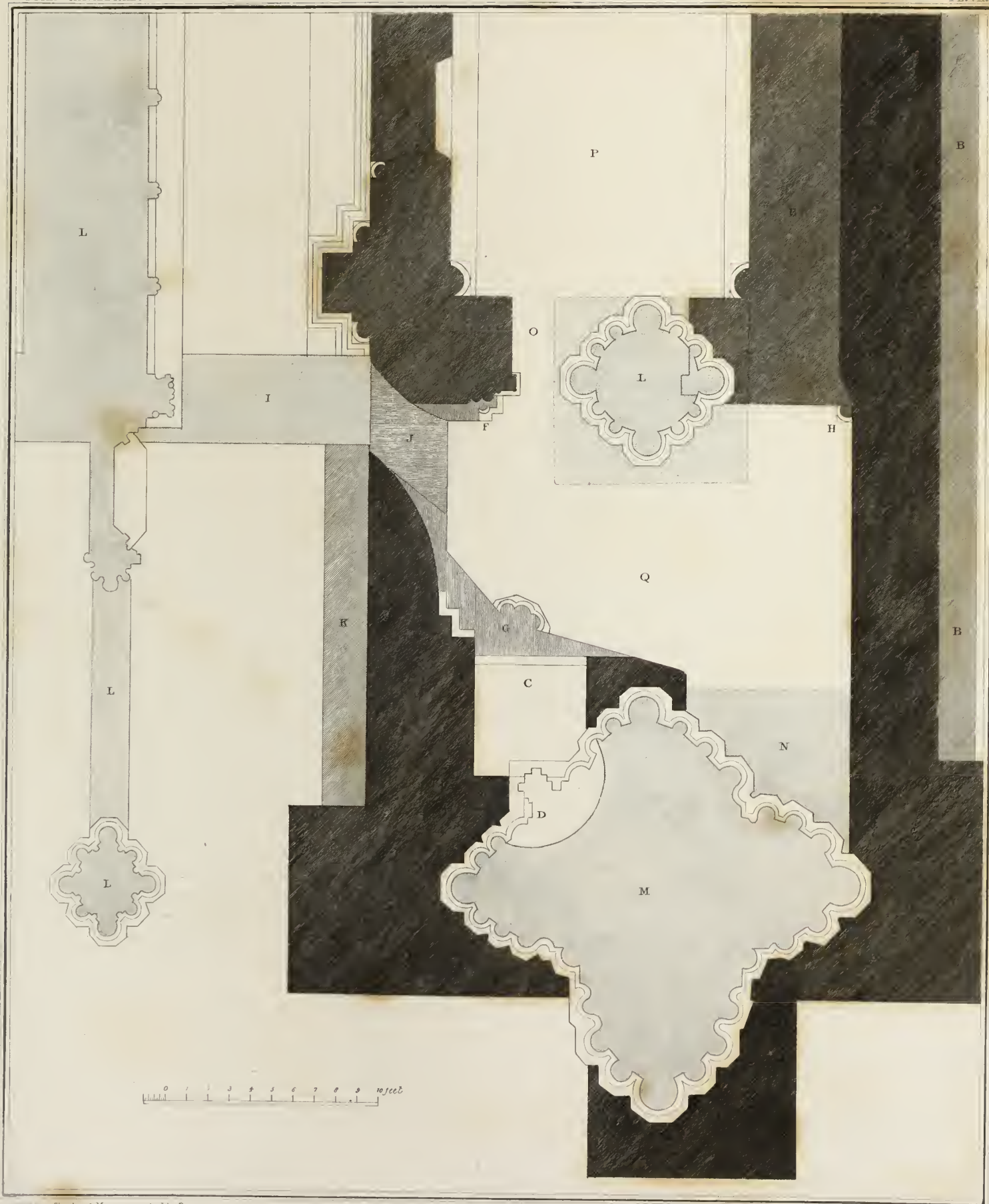


PLATE I. THE GREAT MONUMENT AT THE GREAT MONUMENT, 1839.





From Sketches & Measurements by John Browne

Engraved by J. Browne & Son

PLAN OF PARTS, AT THE NORTH WEST CORNER OF THE CATH. DR.

Printed & Published March 1st 1839 by J. Browne





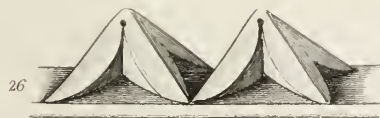
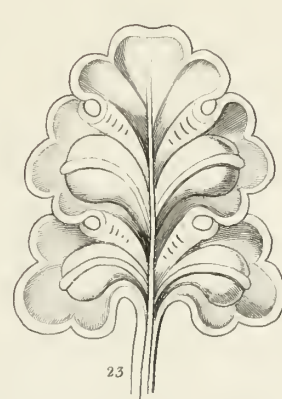
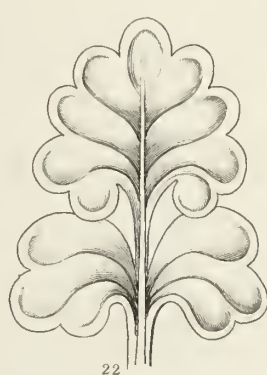
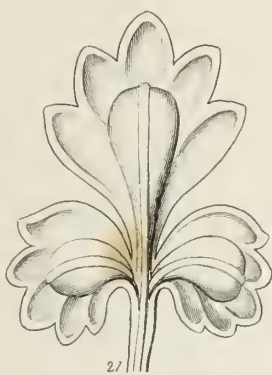
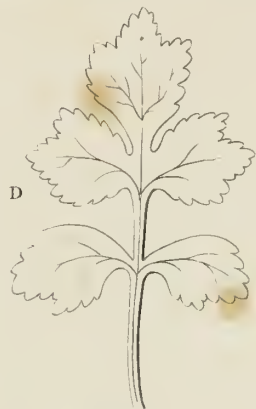
Drawn by John Browne

Engraved by J. Browne & Son.

HERBA BENEDICTA. GEUM RIVALE. WATER-AVENS.

York Published March 1846 by John Browne







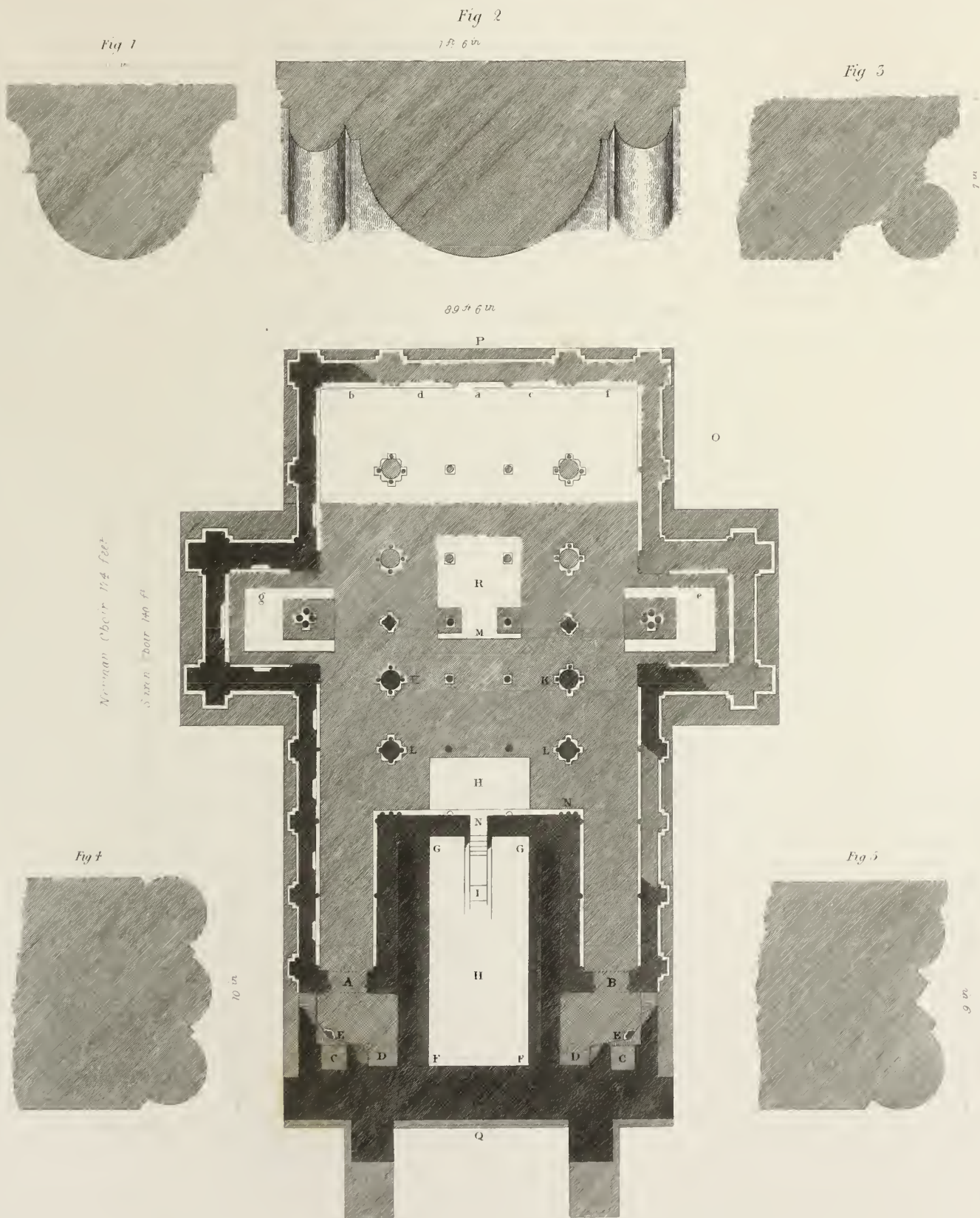


Drawn by John Browne

Engraved by J. Browne & Son

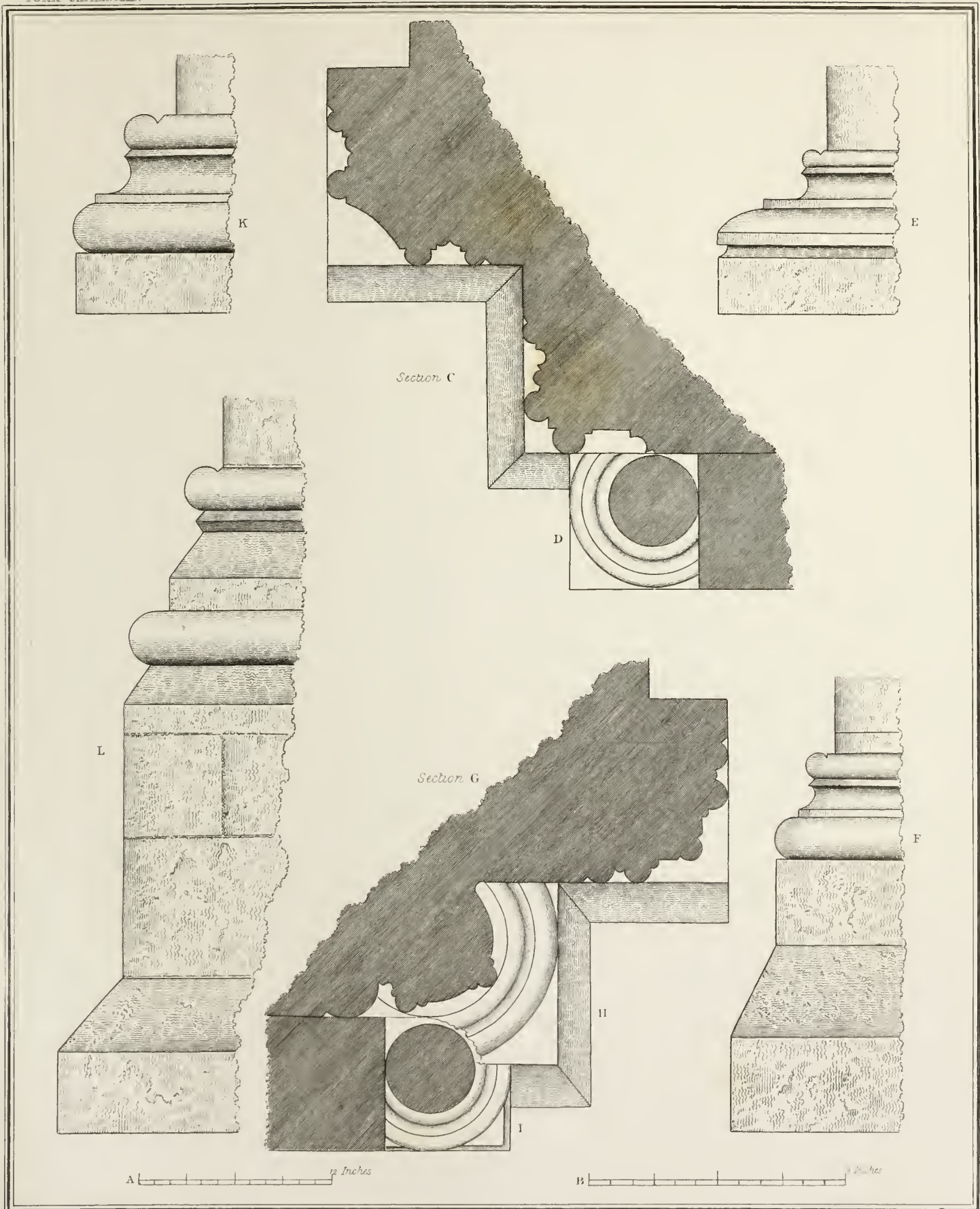
CONVENTIONAL FORMS OF VARIOUS LEAVES.

York. Published May 1839. by John Browne.



Drawn from Measurements by John Browne

Printed by J. Browne & Son

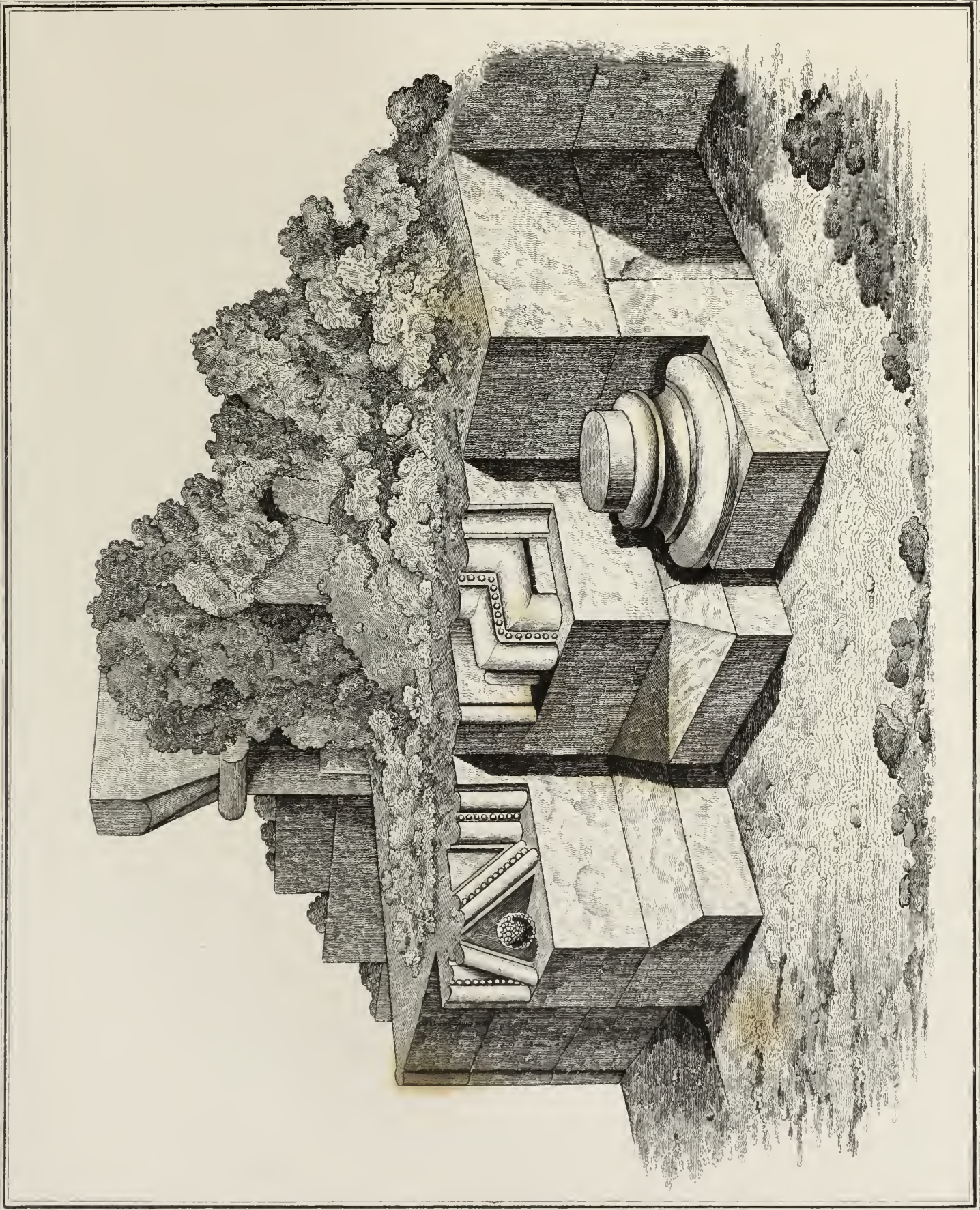


Drawn by John Browne

Engraved by J. Browne & Son

PROFILES & SECTIONS OF PARTS OF THE NORMAN CHORCH.

York Published May 14th 1839. by John Browne



PARTION OF THE SOUTH ENTRANCE TO THE NORMAN CRYPT.

Engraved by J. Brown & Son



Drawn by John Browne

Engraved by J. Browne & Son.

PORTION OF THE NORTH ENTRANCE TO THE NORMAN CRYPT.

York. Published May 1st 1839. by John Browne



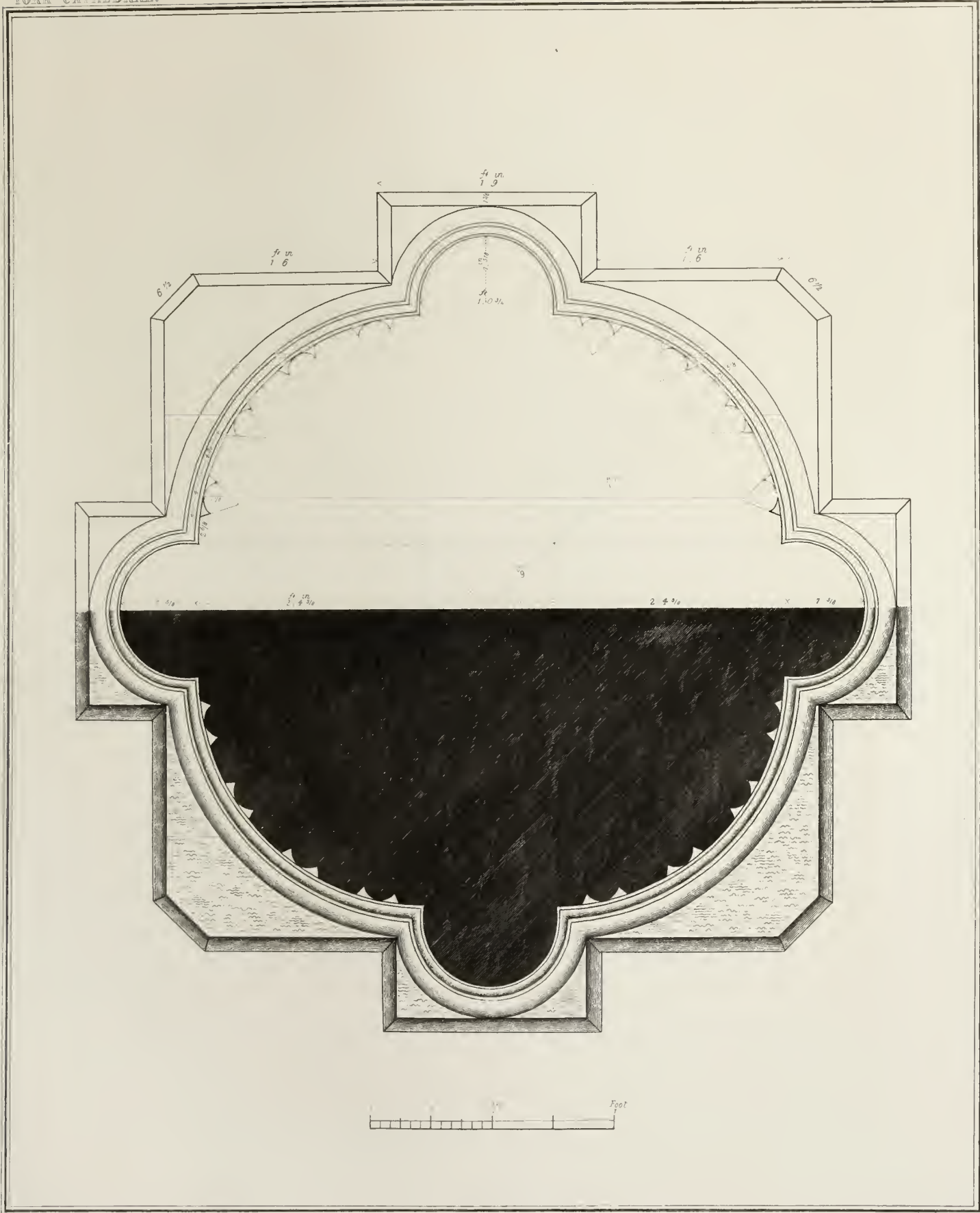


Drawn by John Browne

Engraved by J. Browne & Son

AN EXTERIOR PORTION OF THE NORTH CHURCH.

York Published July 1839 by J. J. Browne

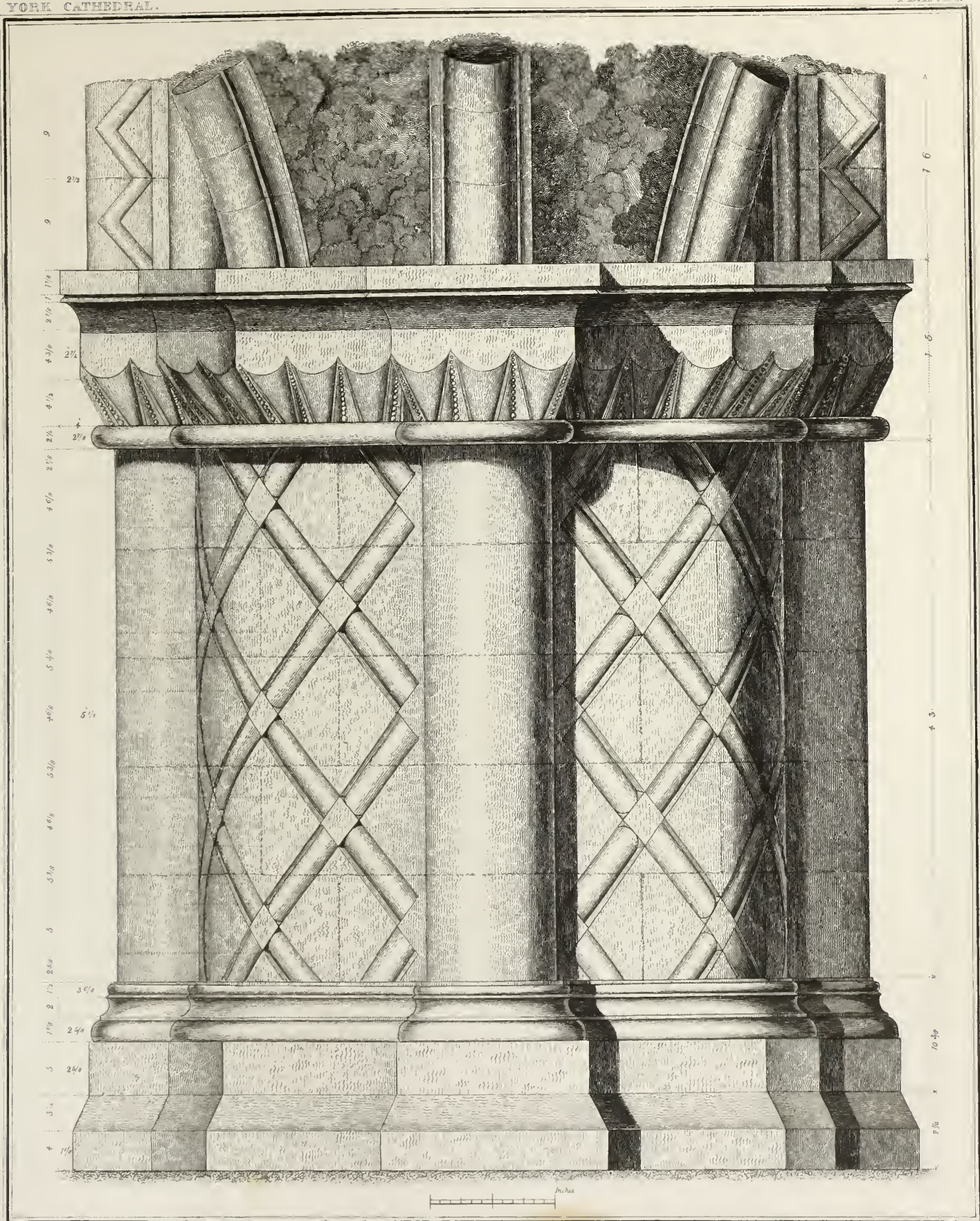


Drawn by John Browne

Etched by J. Browne & Son

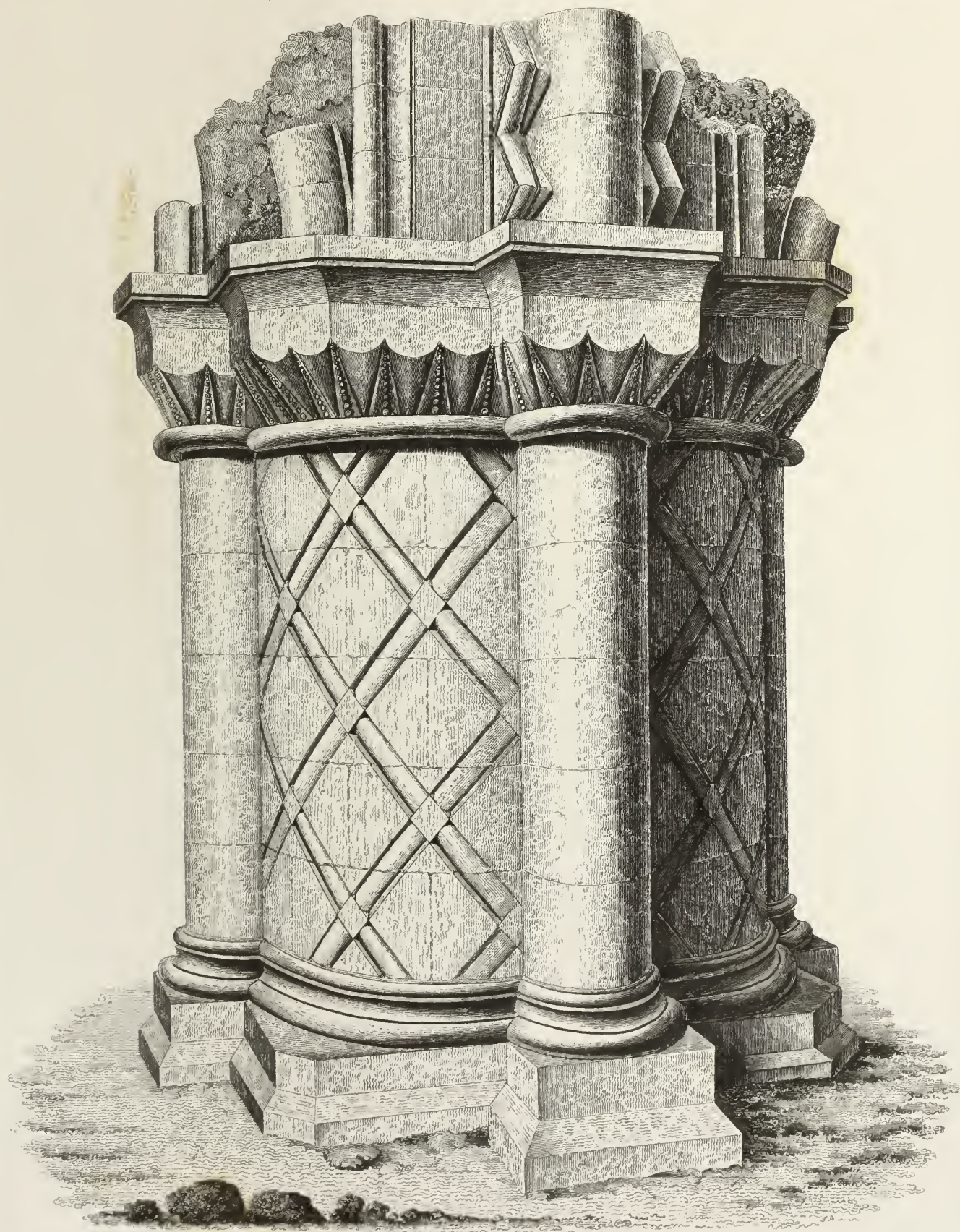
PLAN OF A PIER IN THE NORMAN CHOIR

York Published July 1st 1838 by J. Browne



ELEVATION OF A POOL IN THE NOILMAN CANYON.

York Published July 1st 1839 by John Browne

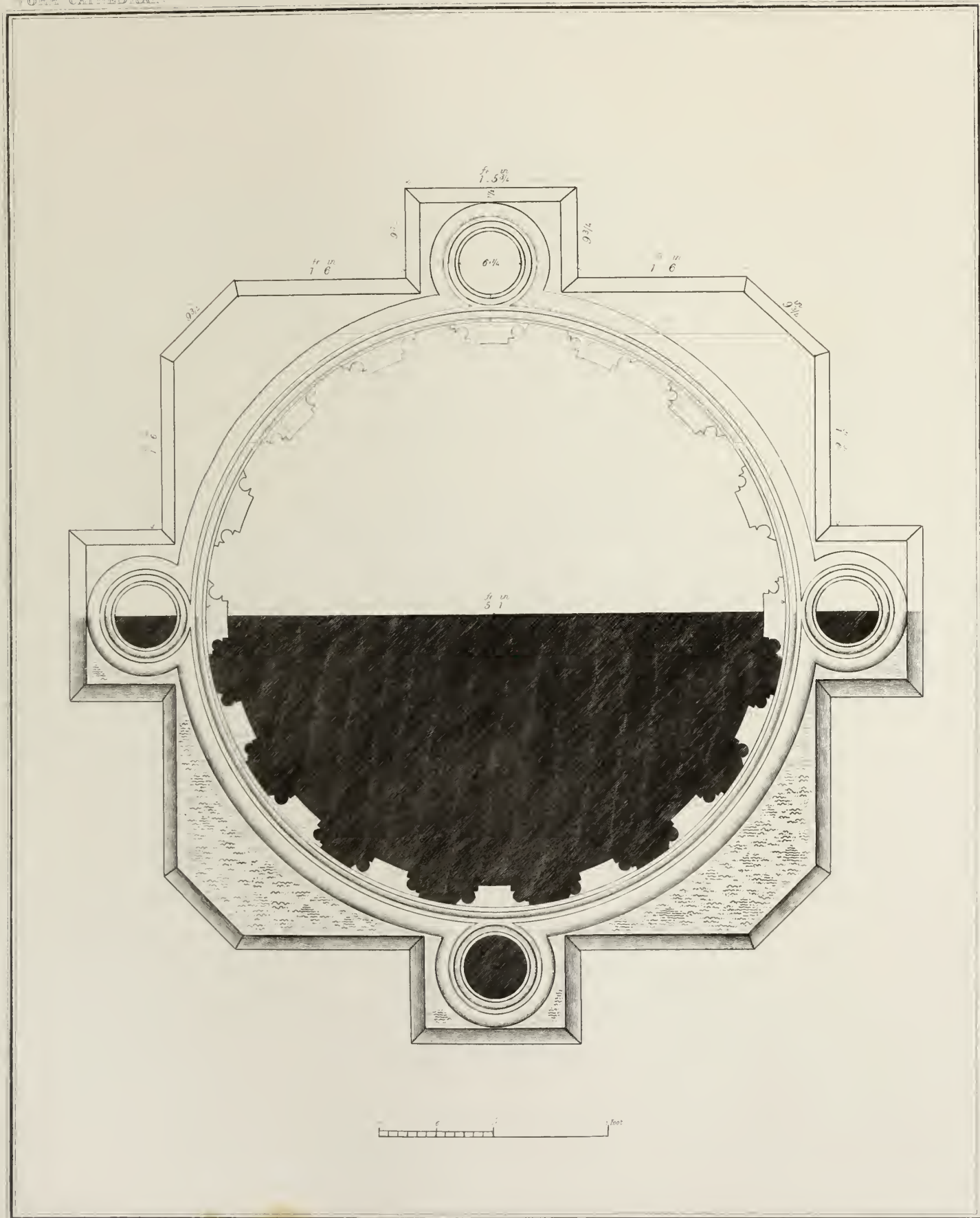


Drawn by J. M. Brown

Engraved by J. Brown & Son

PERMANENT REPRESENTATION OF A NORMAN CAPITAL.

For the purpose of the Norman Capital.

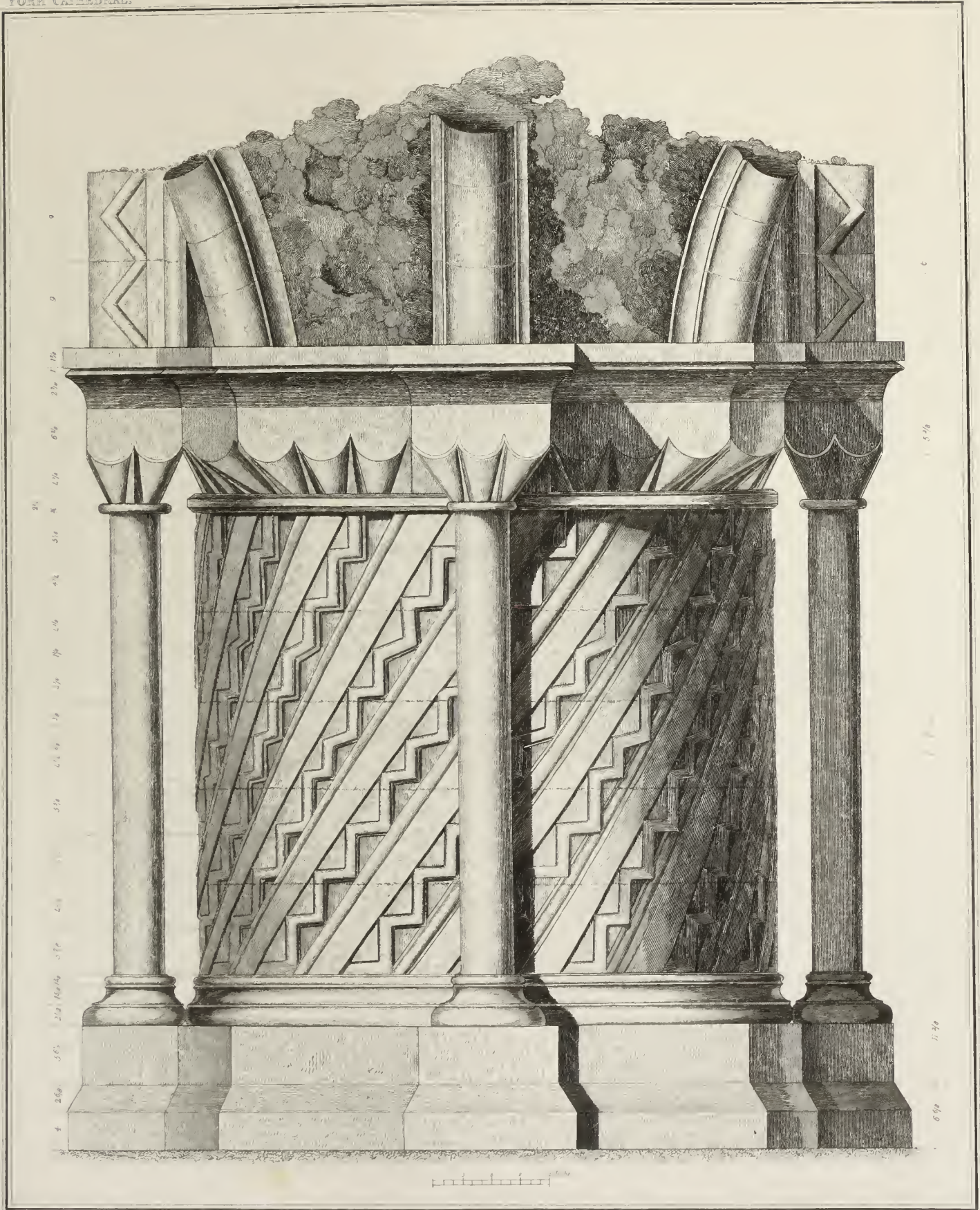


Drawn by J. Brown

Engraved by J. Brown & Son

PLAN OF A PART OF THE NORMAN CHURCH

York. Published July 1839 by John Brown.

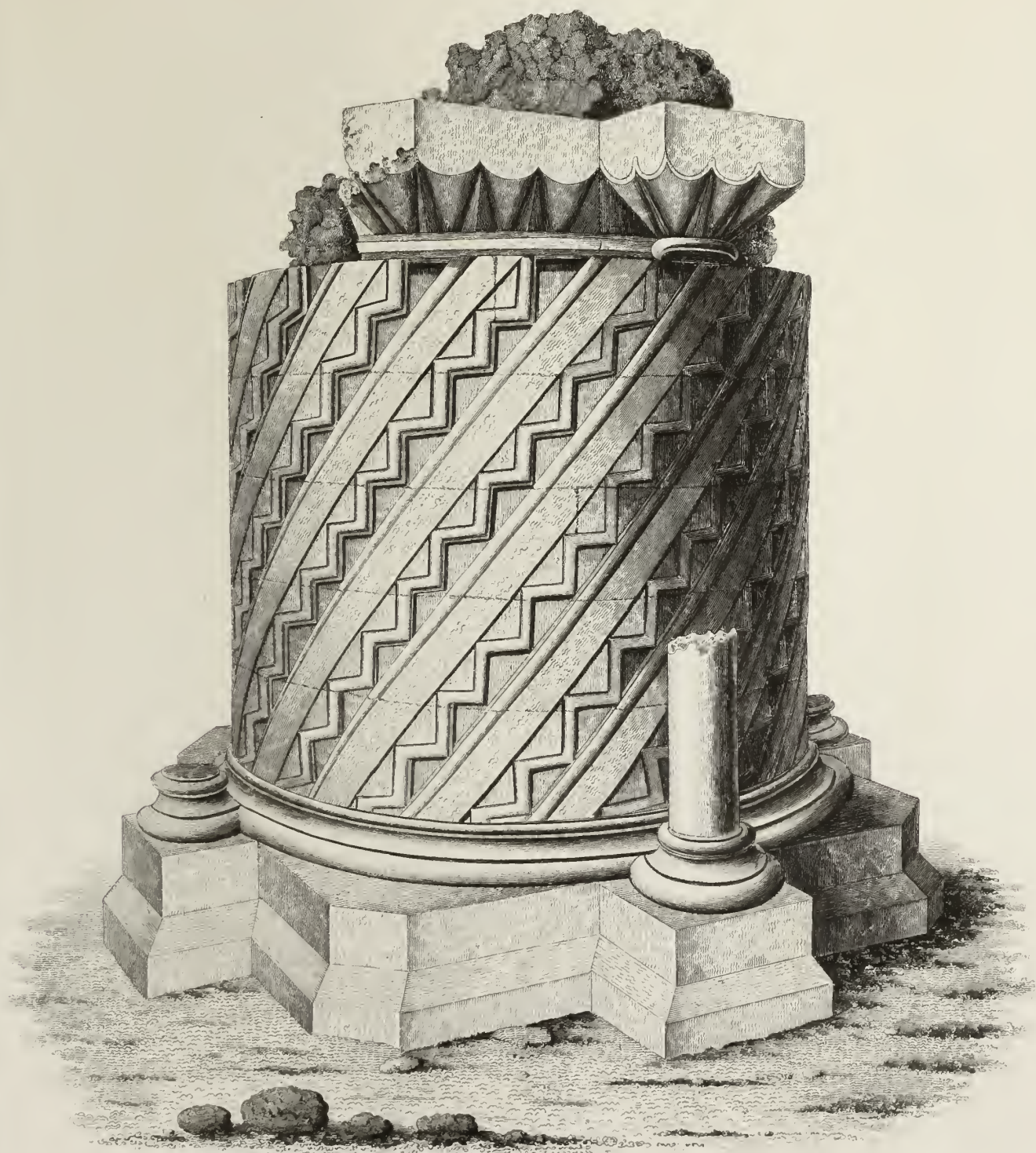


Drawn by John Gwynne

Printed by J. Brown & Son

ELEVATION OF A PORCH TO THE WEST WALL

As Published October 1846 by J. Gwynne

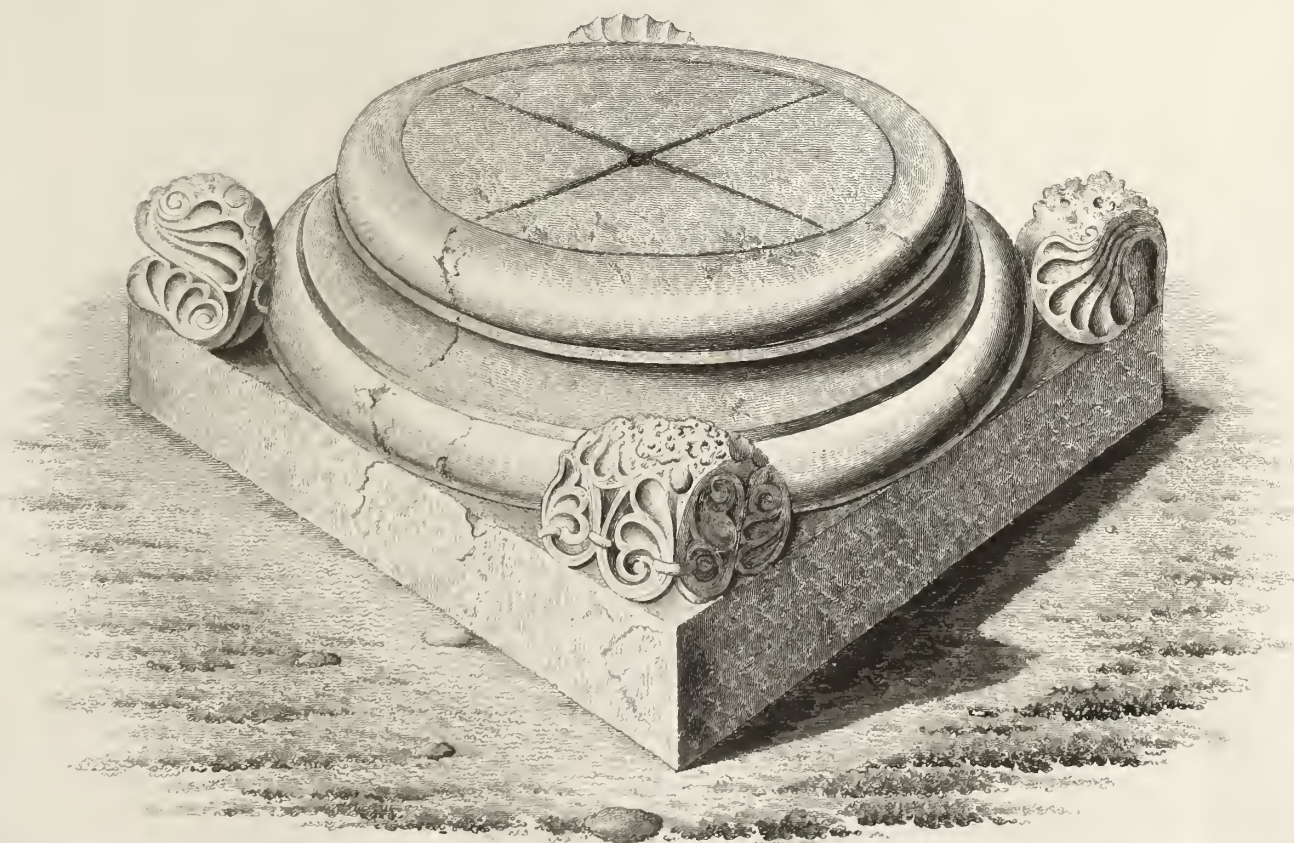
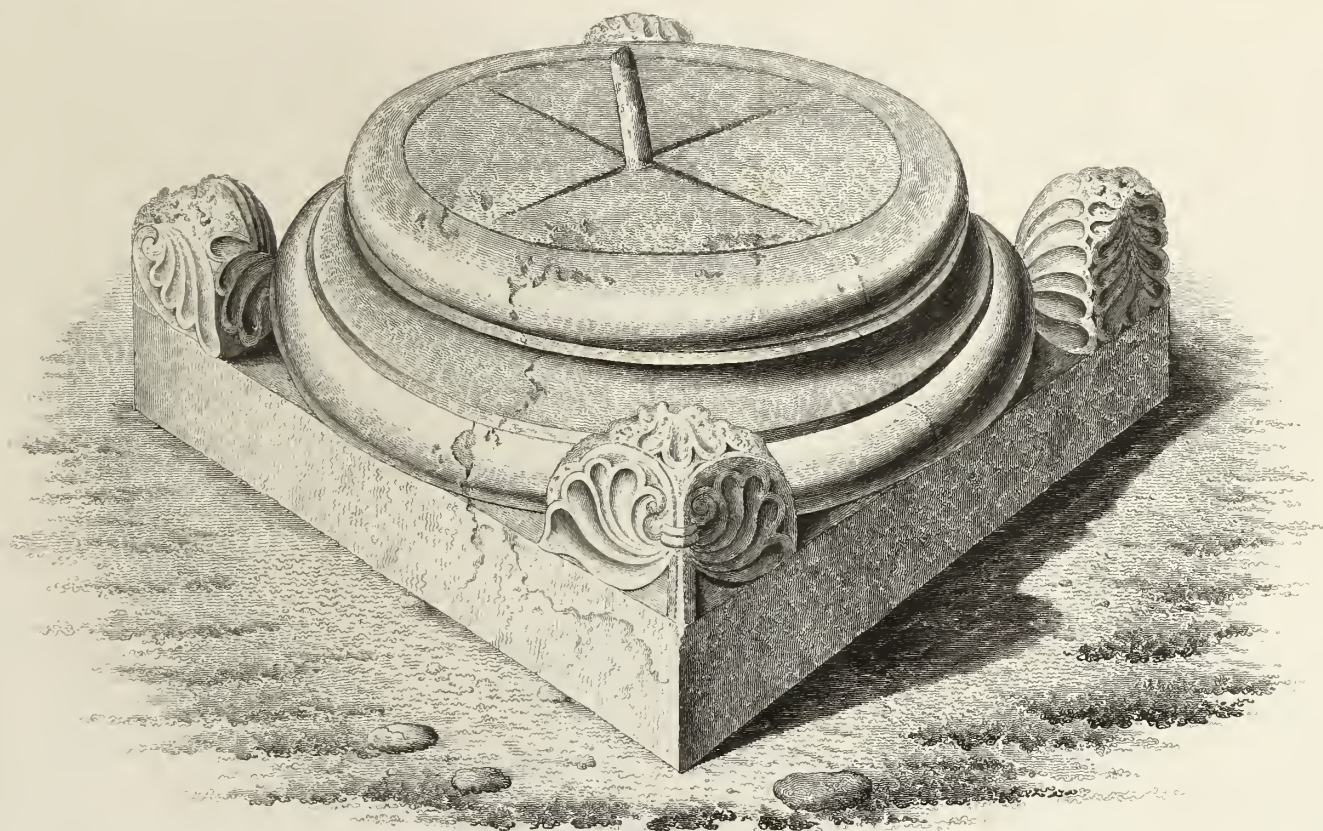


Drawn by John Browne

Etched by J. Browne & Son

PERSPECTIVE REPRESENTATION OF THE REMAINS OF A PIER IN THE NORMAN CRYPT.

York Published Oct 1st 1839 by John Browne

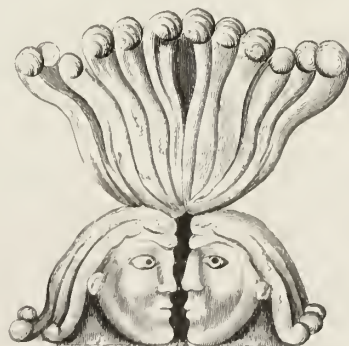
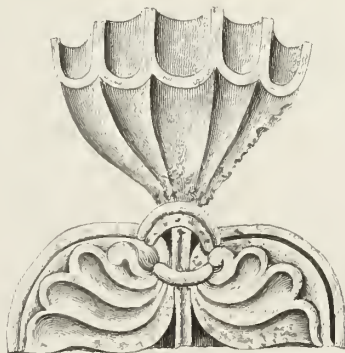
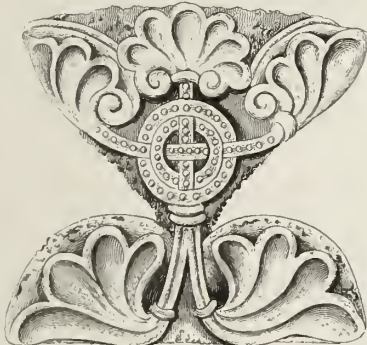
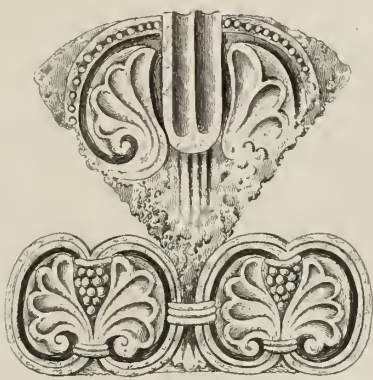


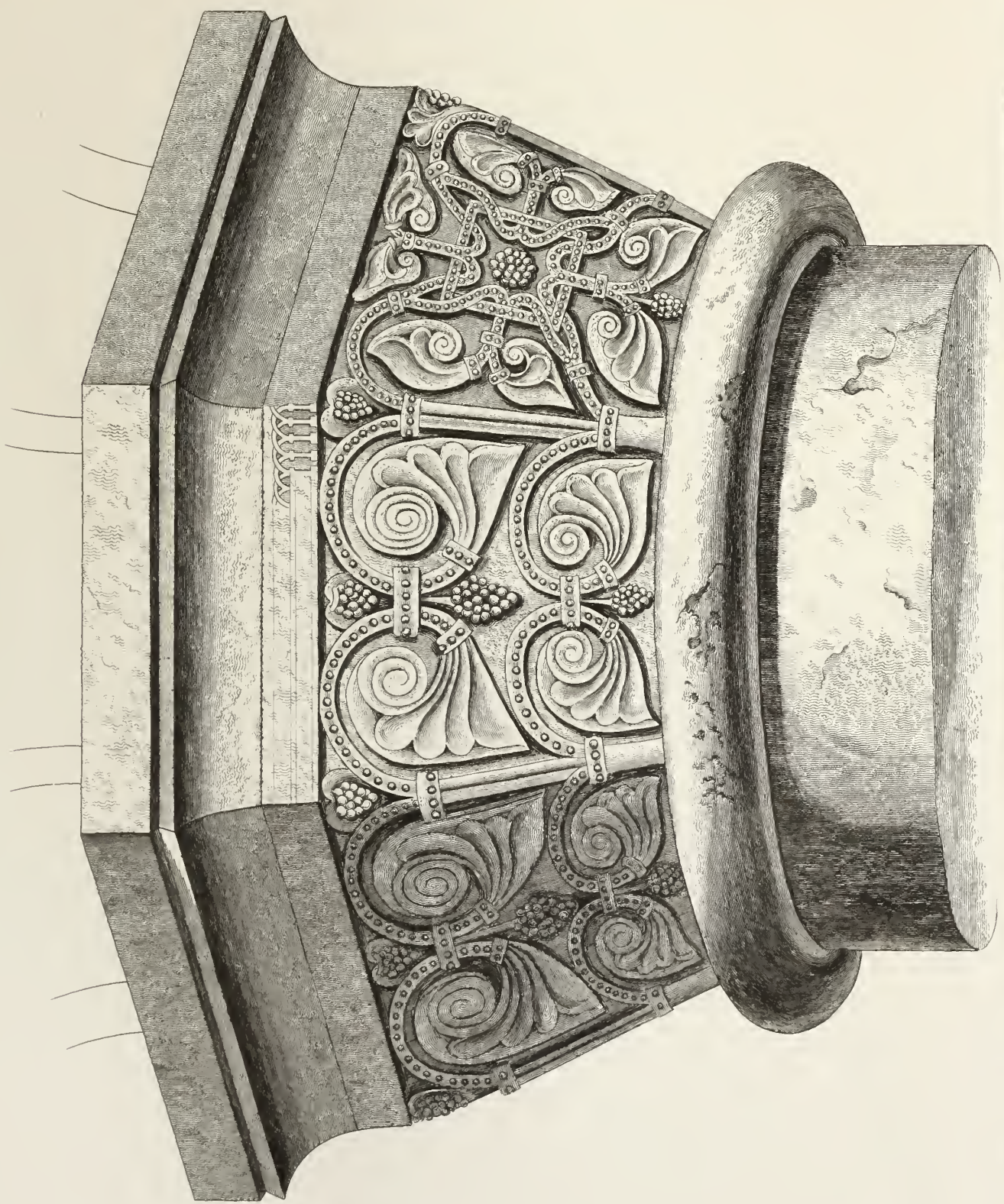
Drawn by John Brown.

REPRESENTATION OF BASES OF THE NORMAN COLUMNS

For the purpose of the present work by John Brown.

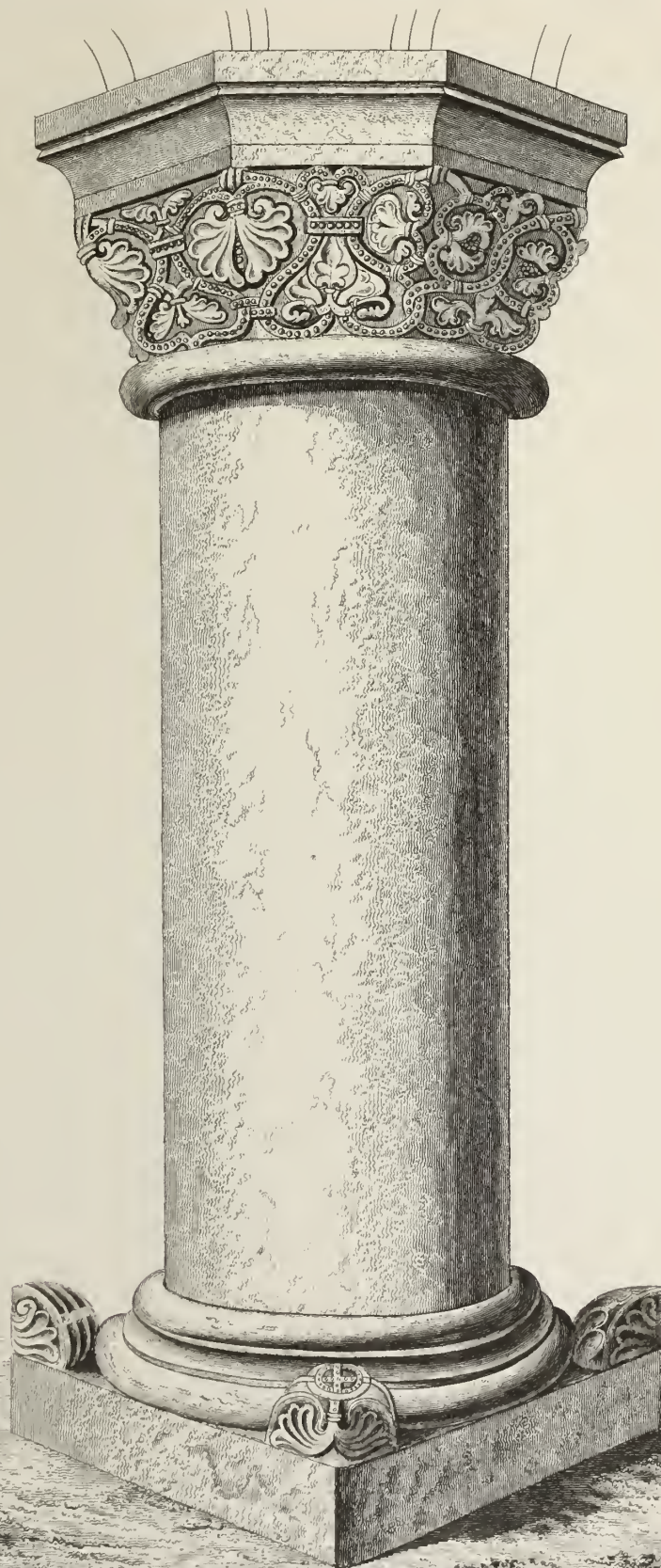
Etched by J. Browne & Son.





REPRESENTATION OF A CAPITAL IN THE NORMAN CRYPT.

From the Crypt of the Abbey of St. Evroul.

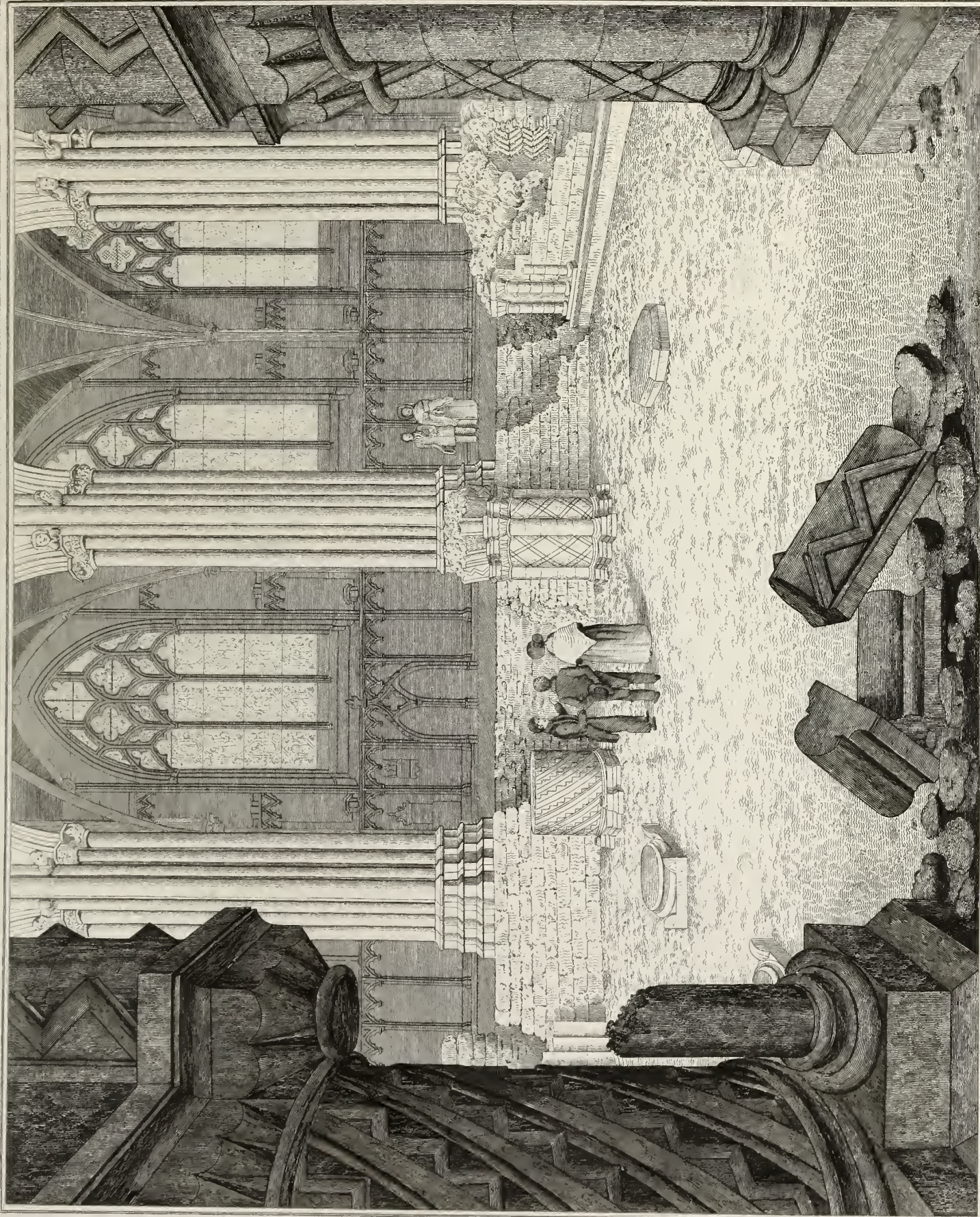


Drawn by John Bruns.

REPRESENTATION OF A COLUMN IN THE NORMAN CRYPT.

York Published Dec^r 2nd 1839 by John Bruns.

Engraved by J. B. & C.



Engraved by John Brownie

Engraved by J. Brownie & Son

A REPRESENTATION OF A PART OF THE NORMAN CRYPT.

From a sketch by J. Brownie, Dec. 2nd 1839.

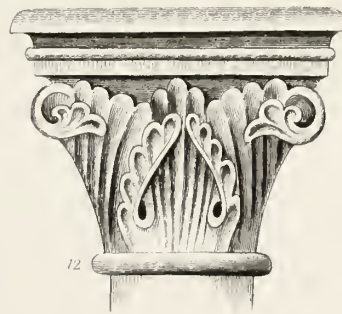
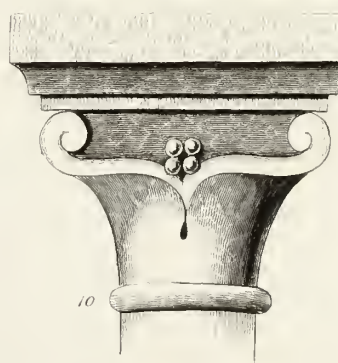
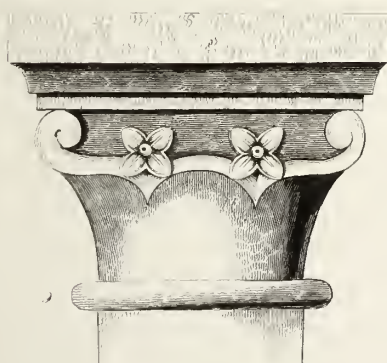
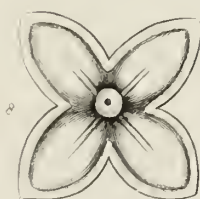
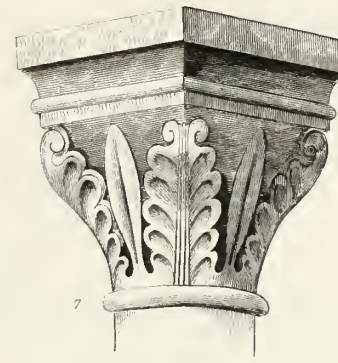
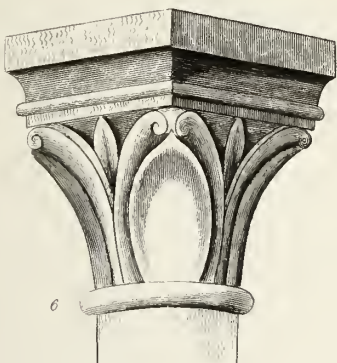
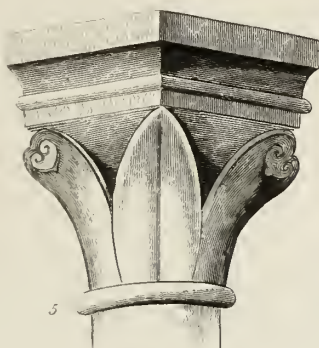
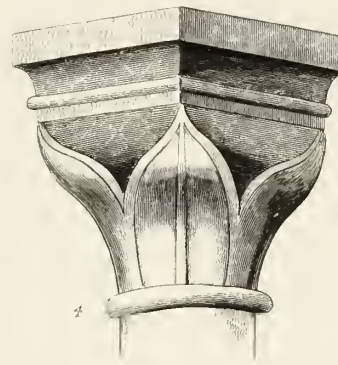
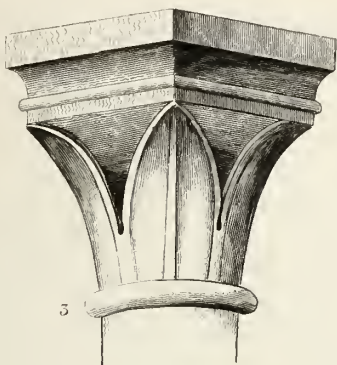
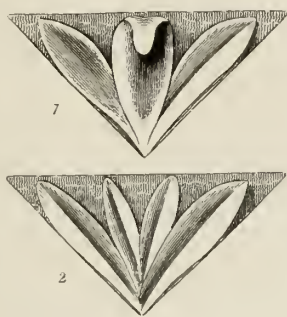


Drawn by John Browne

Etched by J. Browne & Son

CONVENTIONAL FORMS OF THE LAUREL.

York Published Dec^r 2nd 1839 by John Browne



Drawn by John Brown.

Etched by J. Browne & Son.

CONFECTIONAL FORMS OF THE CAPITAL.

York Published Decr 2nd 1839 by John Innes.

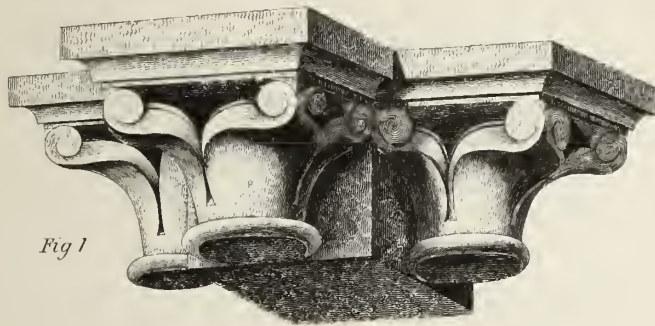


Fig 1

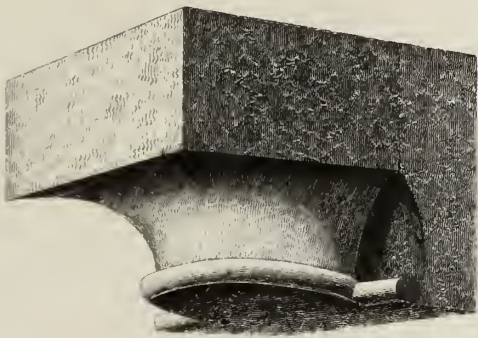


Fig 4

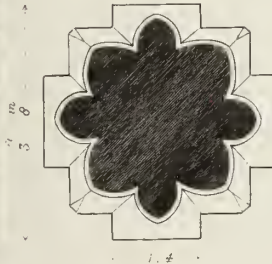


Fig 3

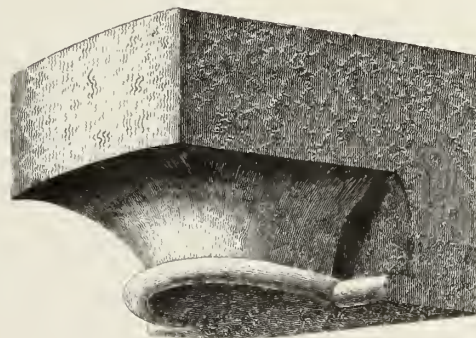


Fig 5

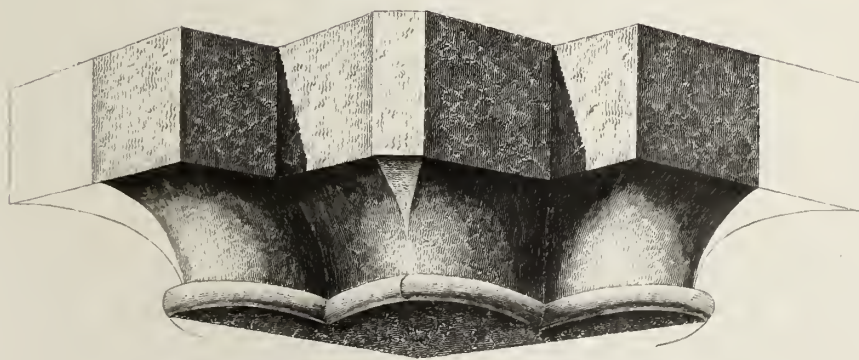


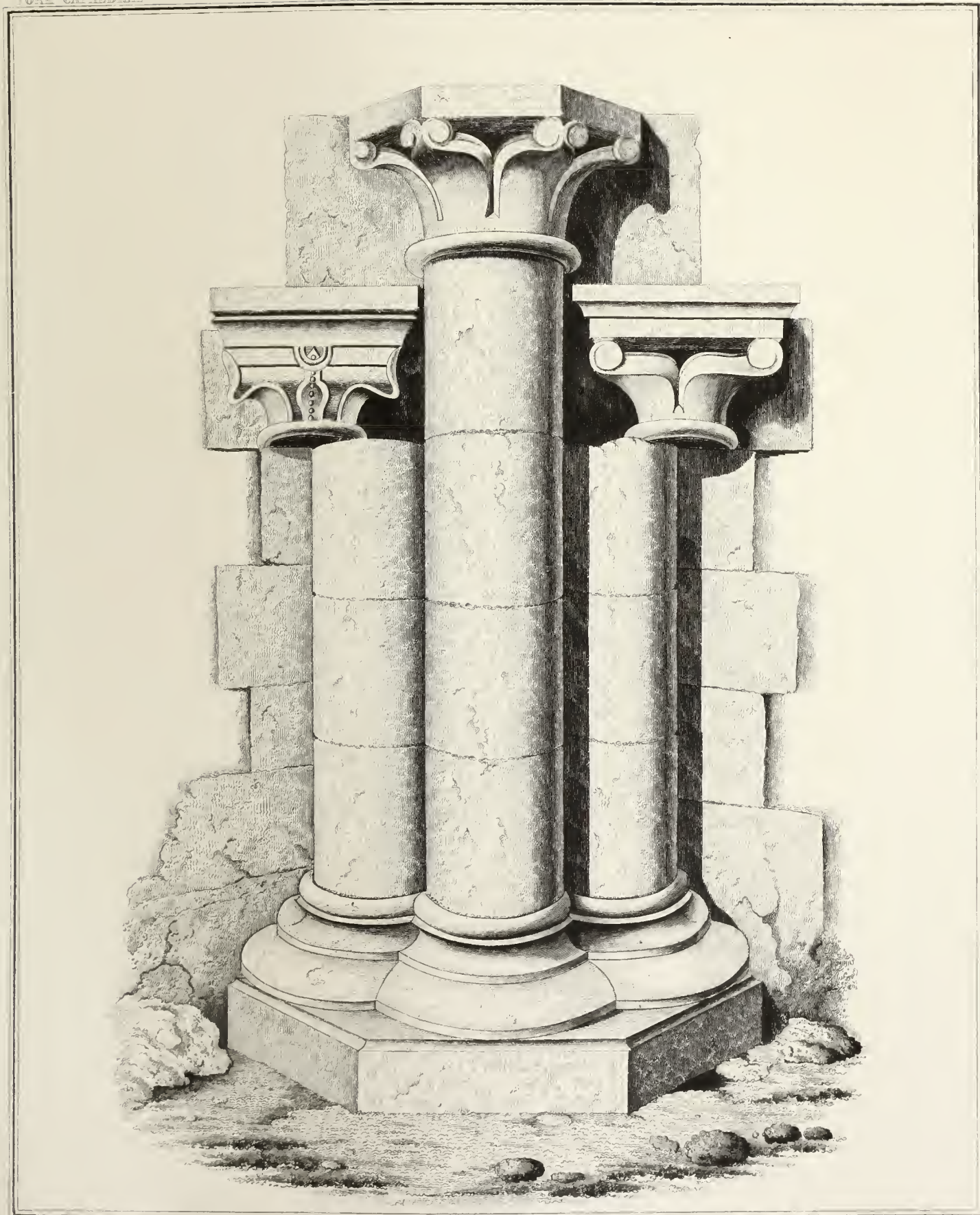
Fig 2

Drawn by John Browne

Etched by J. Browne & Son

VARIOUS FORMED NORMAN CAPITALS.

York. Published Dec^r 2nd 1839 by John Browne

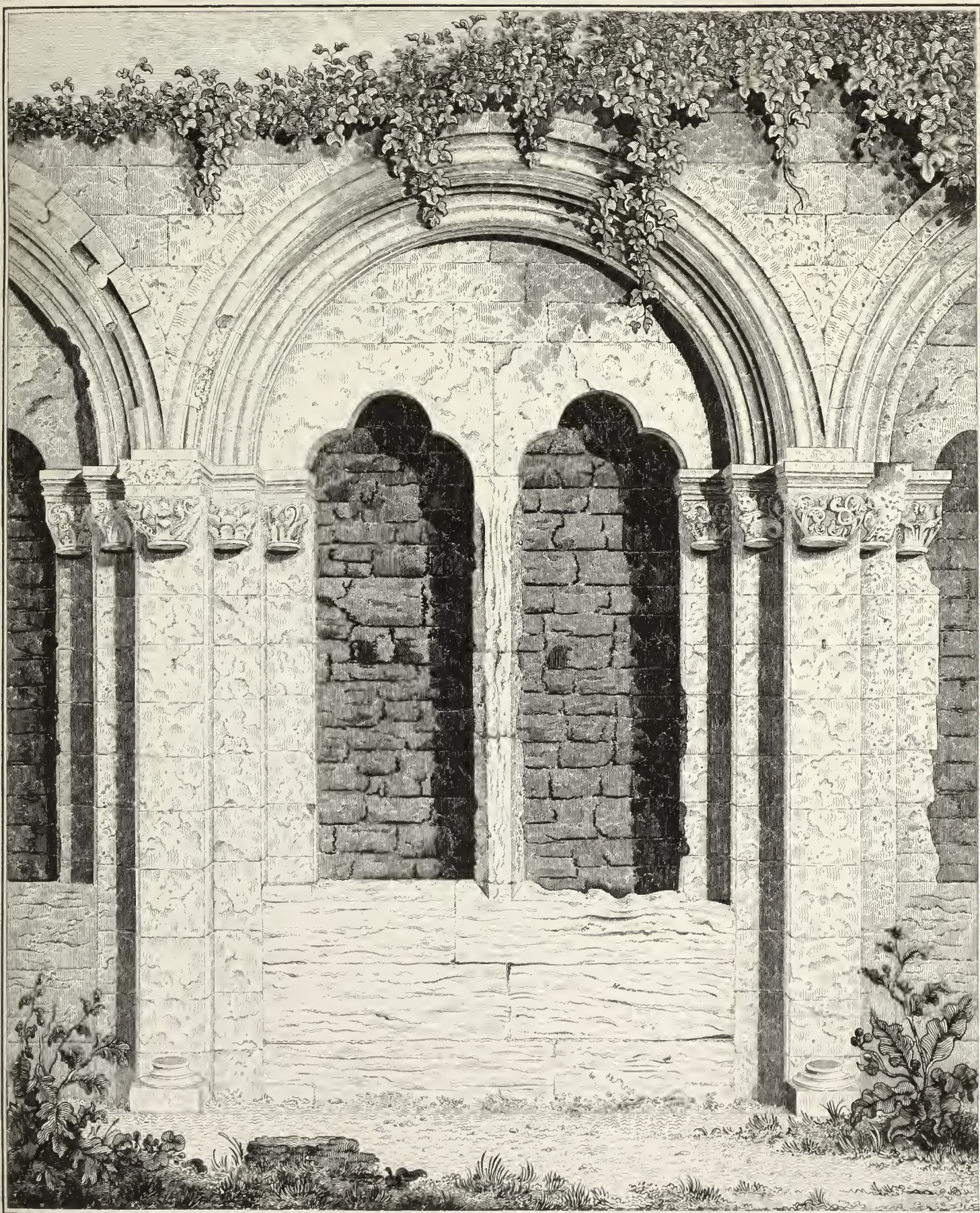


Drawn by Wm. Browne

Engraved by J. Br...

CLUSTERED BASES IN THE NORMAN CRYPT

York. Published by John Br. nne. Mar. 2^d 1841

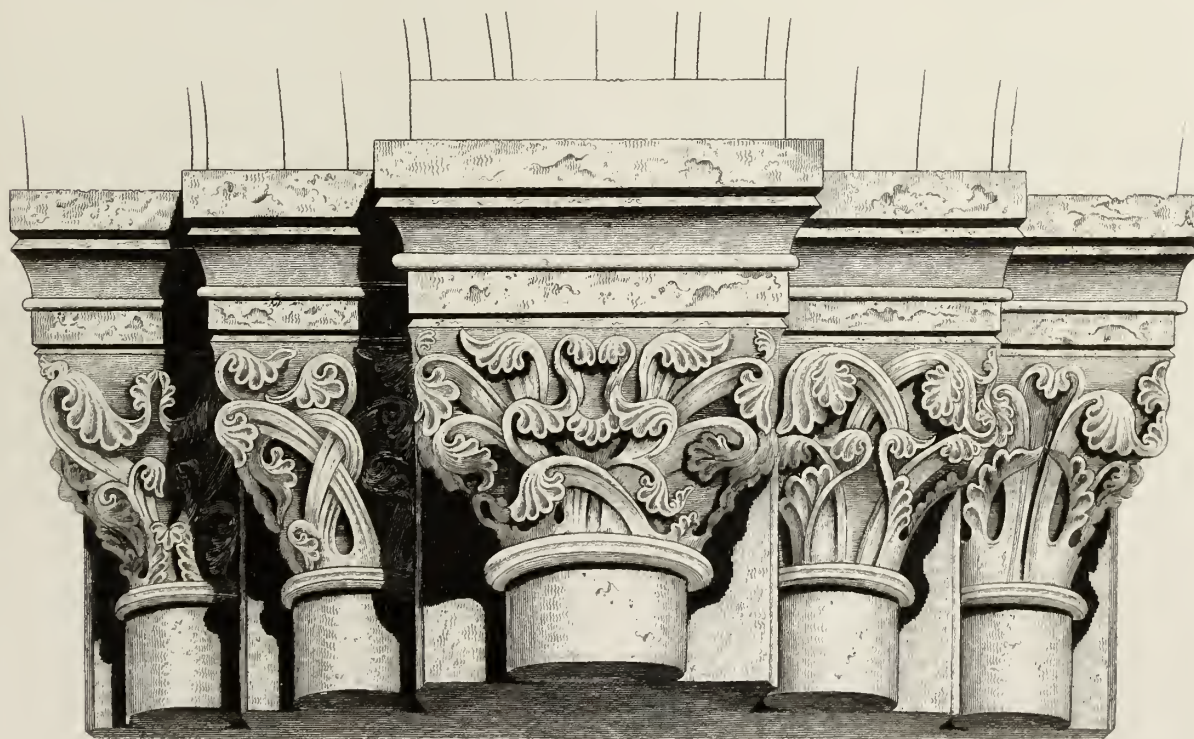
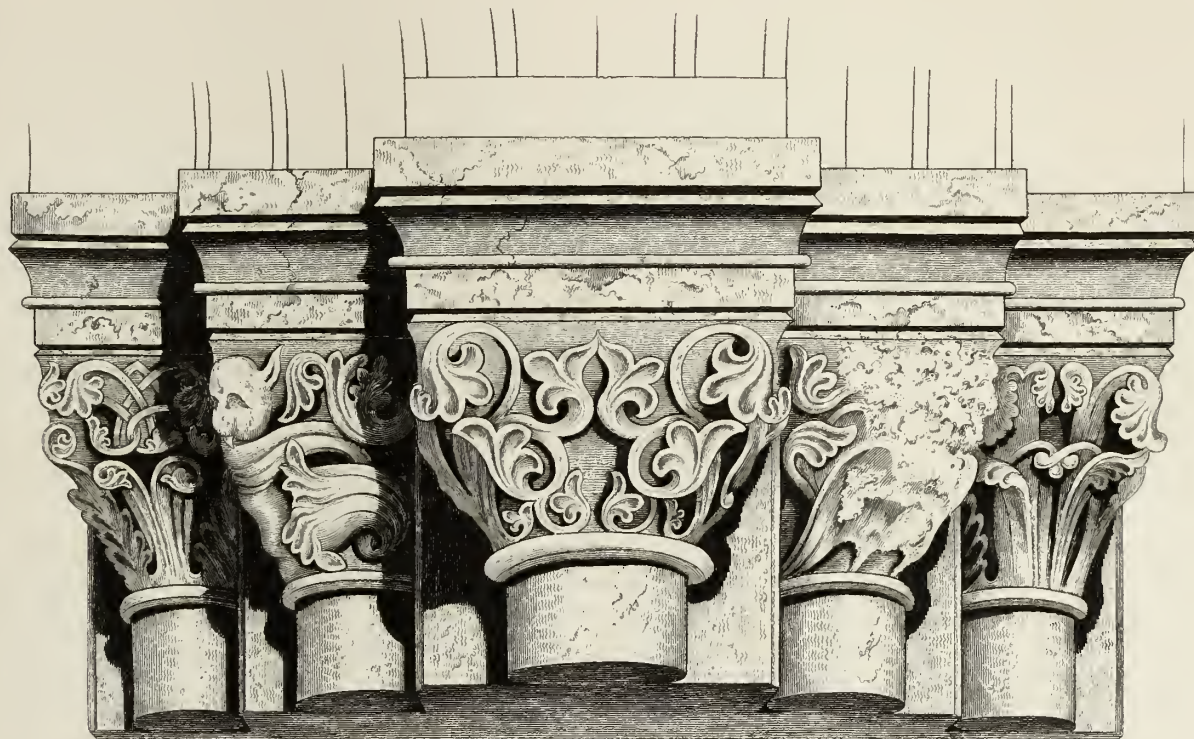


Engraved by John Brown

Printed by J. Brown & Son

A COMPARISON OF THE ARCADE, ON THE NORTH SIDE OF THE CATHEDRAL.

York Published by John Brown March 2^d 1840

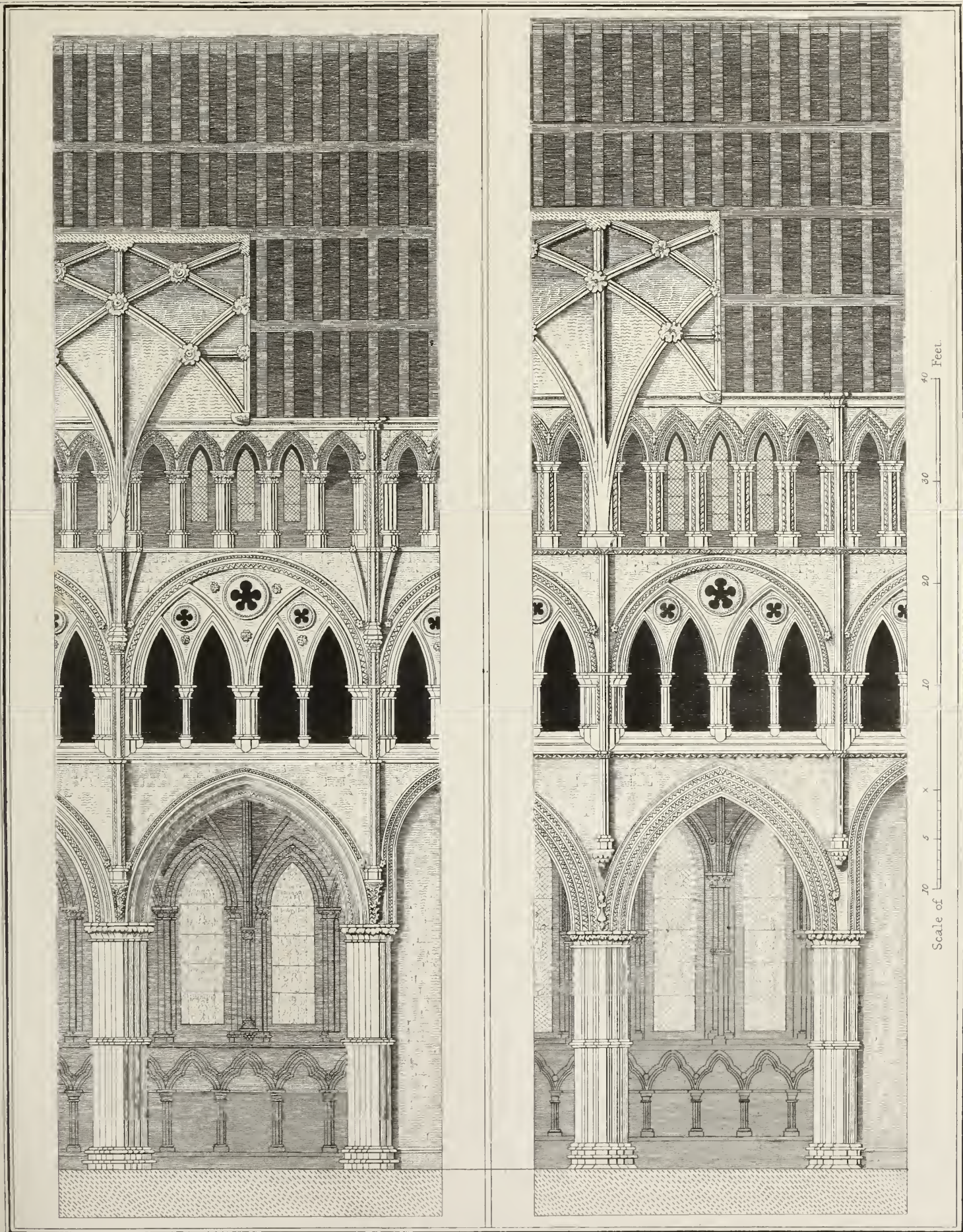


Drawn by John Browne

Etched by J Browne & Son

CLUSTERED CAPITALS ON THE ARCADE.

York Published by John Browne March 2^d 1840



Drawn from Measurements by John Browne

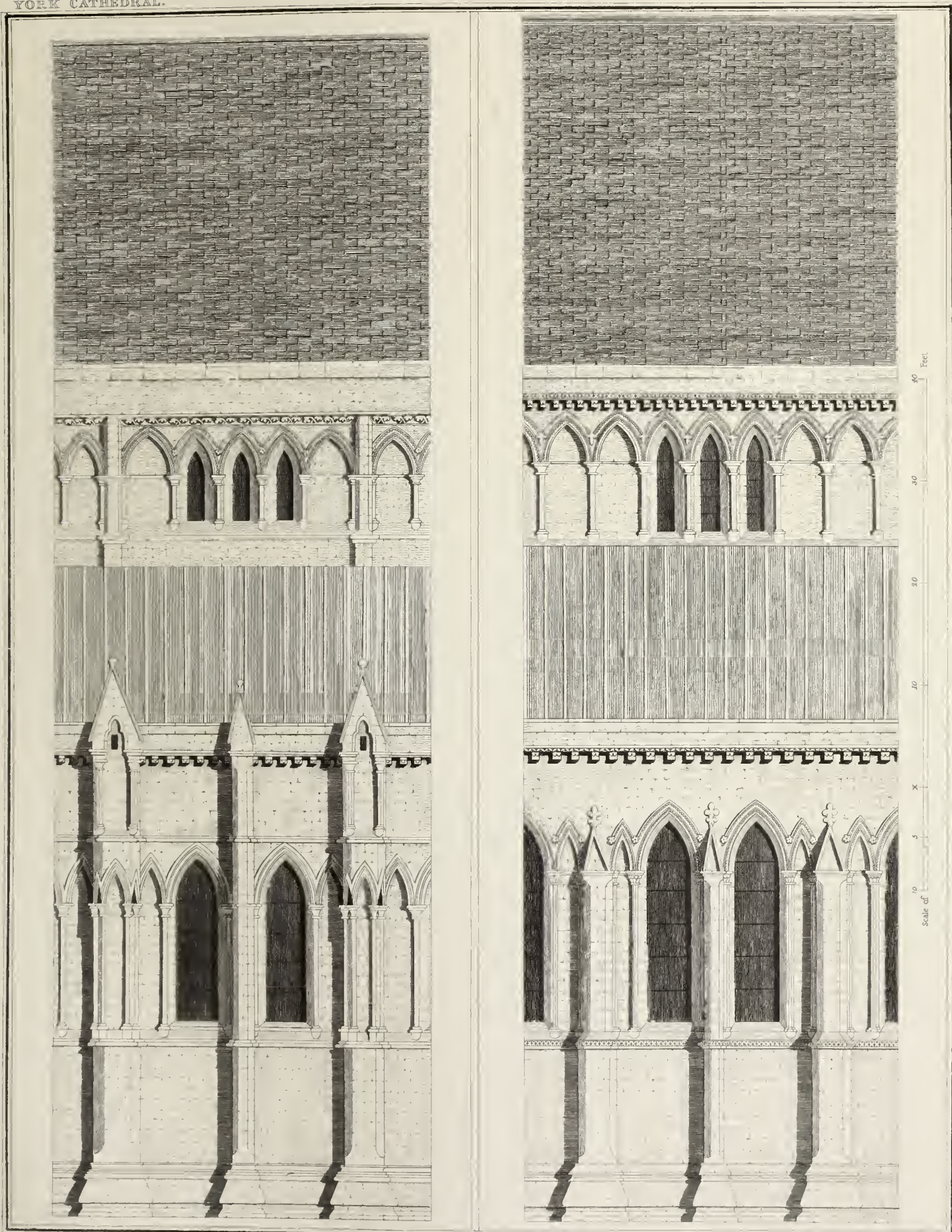
INTERIOR COMPARTMENTS.

Etched by J. Browne & Son.

SOUTH TRANSEPT — WEST SIDE

NORTH TRANSEPT — EAST SIDE

York Published by John Browne March 2^d 1840



Drawn from Measurements by J Browne

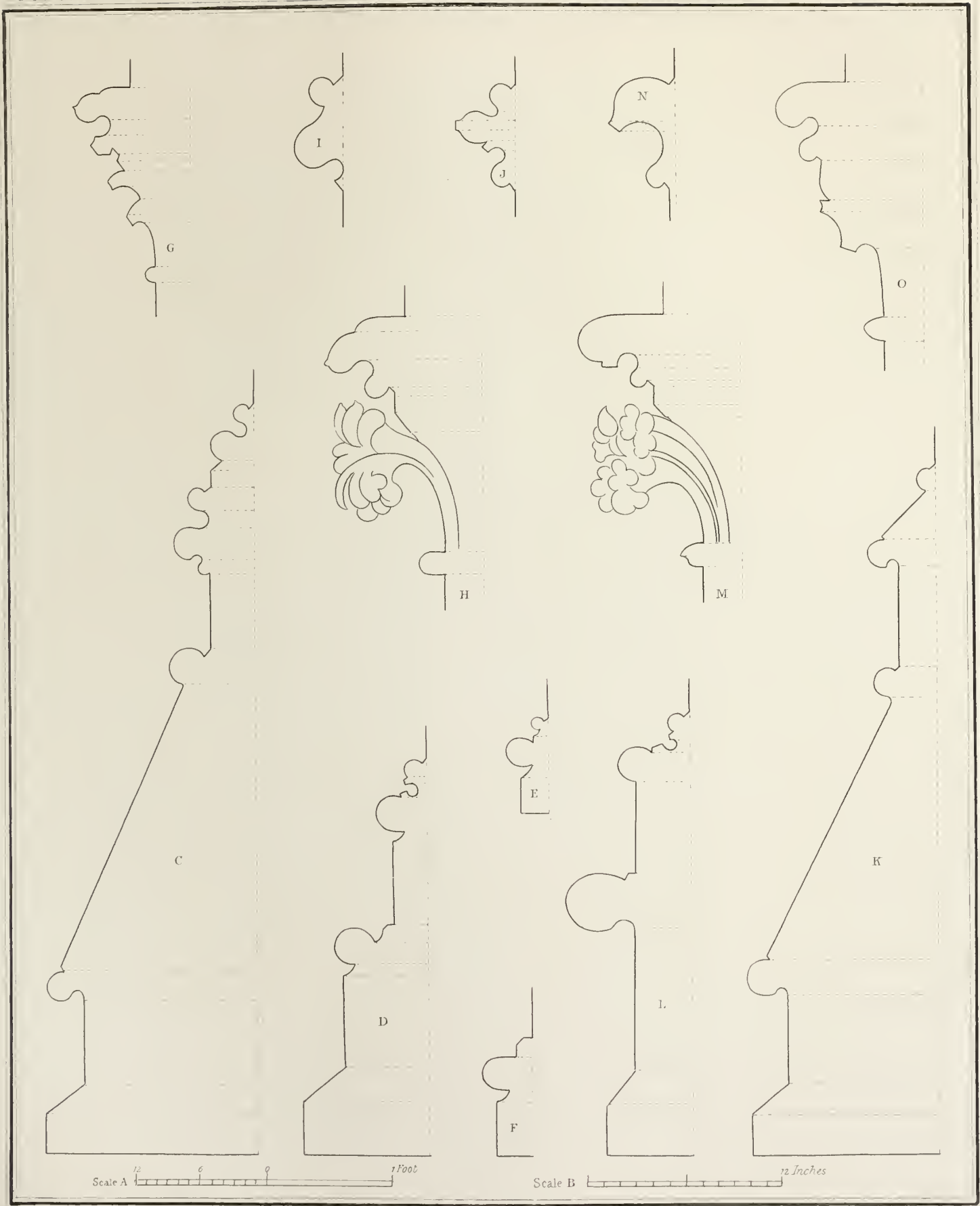
EXTERIOR COMPARTMENTS.

Etched by John Browne & Son.

SOUTH TRANSEPT — WEST SIDE

NORTH TRANSEPT — EAST SIDE

York Published by John Browne March 2^d 1840

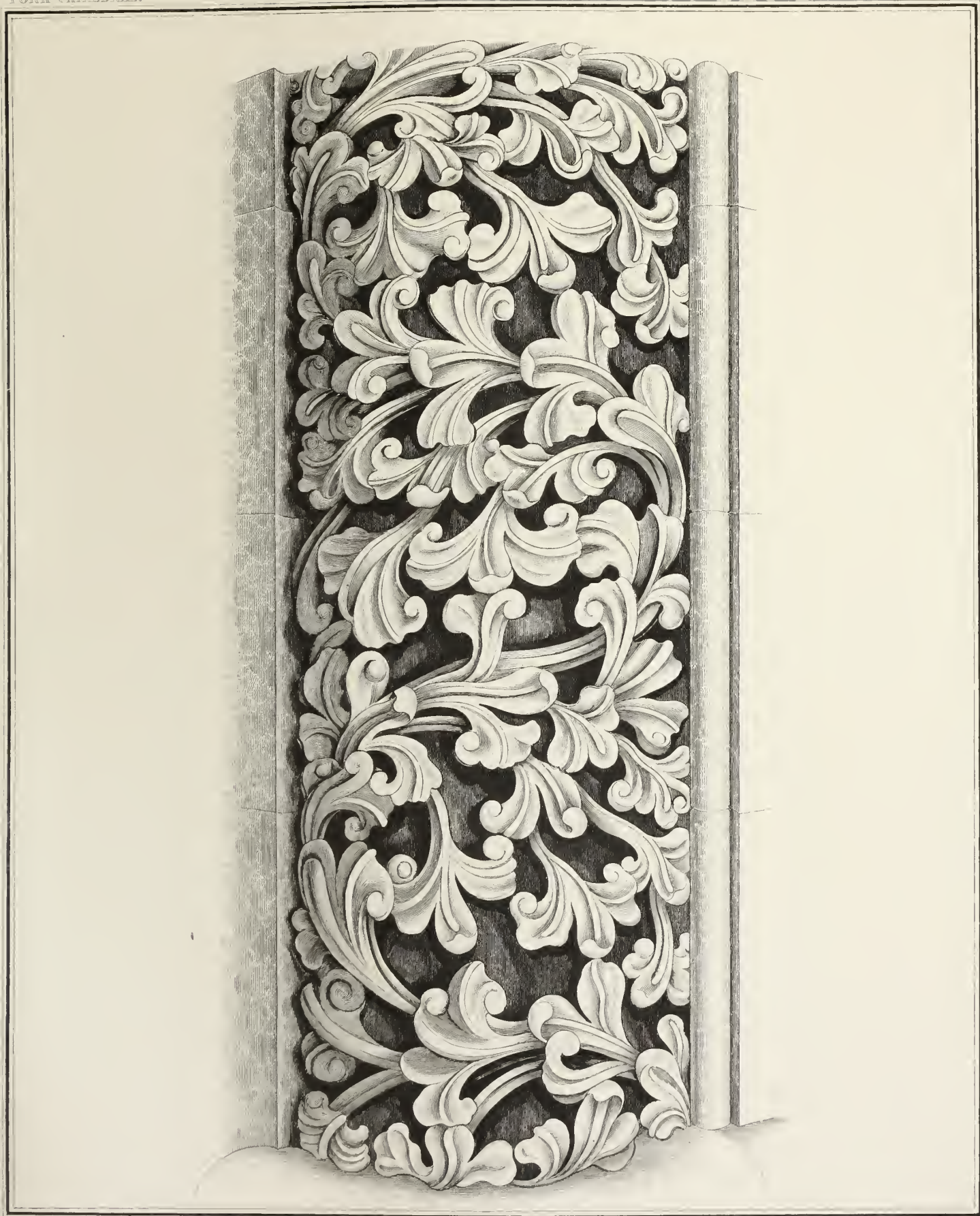


Drawn from Measurements by Jos.

Revised by Jos.

PROFILES OF BASES, CAPITALS &c FROM THE TRANSCRIPTS.

York Published by John Browne May 4th 1840



Drawn by

Engraved by

PORTION OF THE ARCH, OF THE SOUTH ENTRANCE.

York Published by John Browne May 4 1840

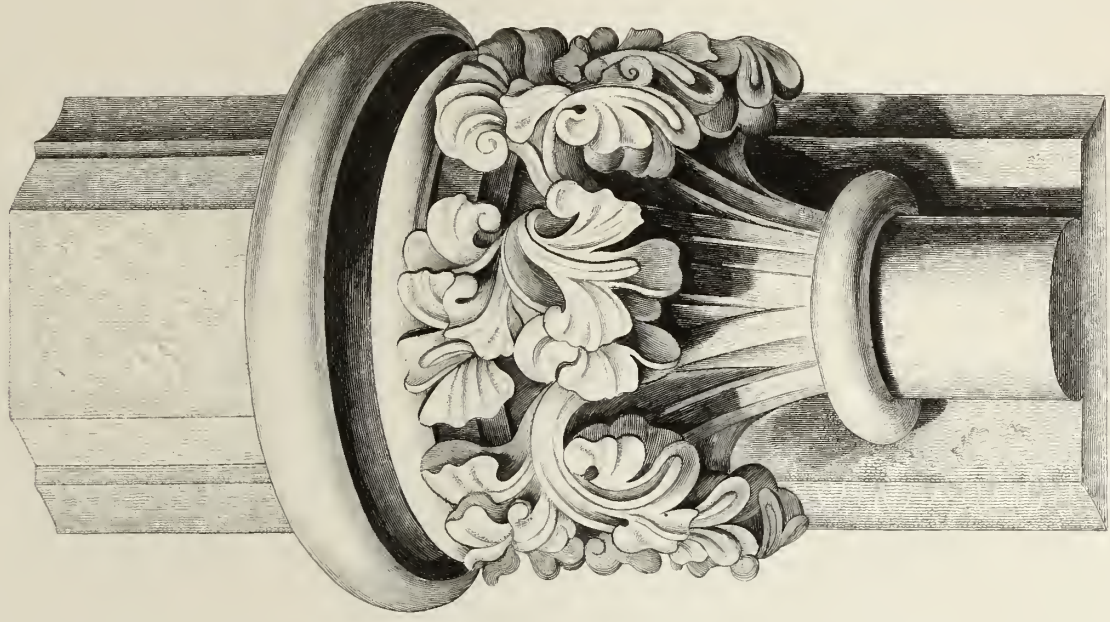
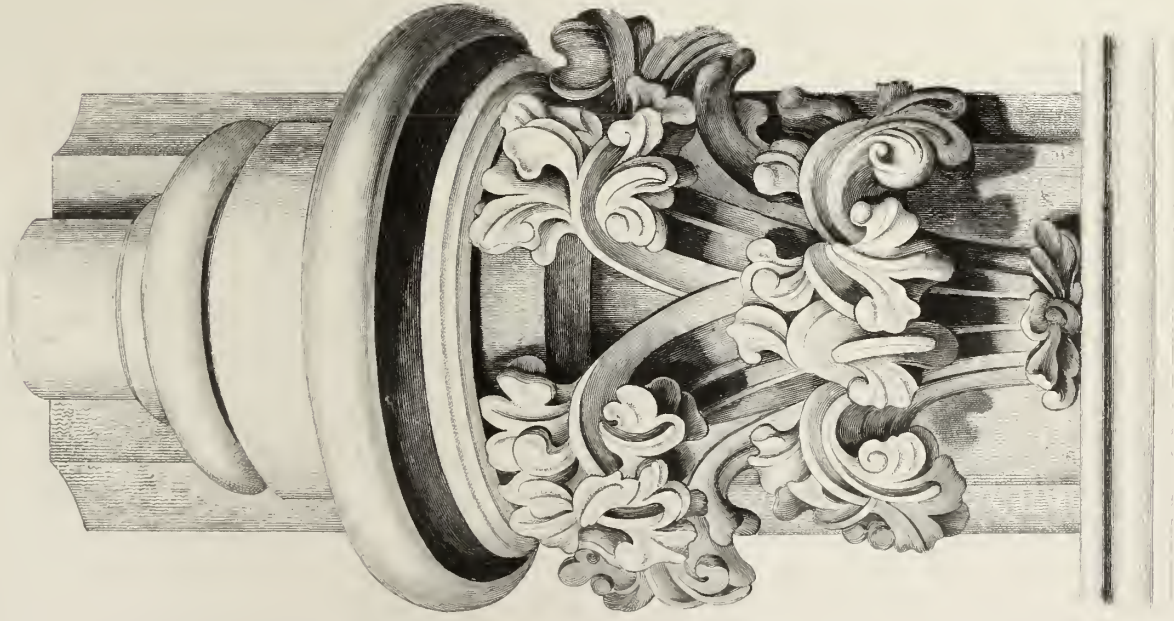


Drawn by John Browne

Engraved by J. Browne & Co.

A PRACET IN THE SOUTH TRAYSEPT.

York Published by John Browne May 4th 1840

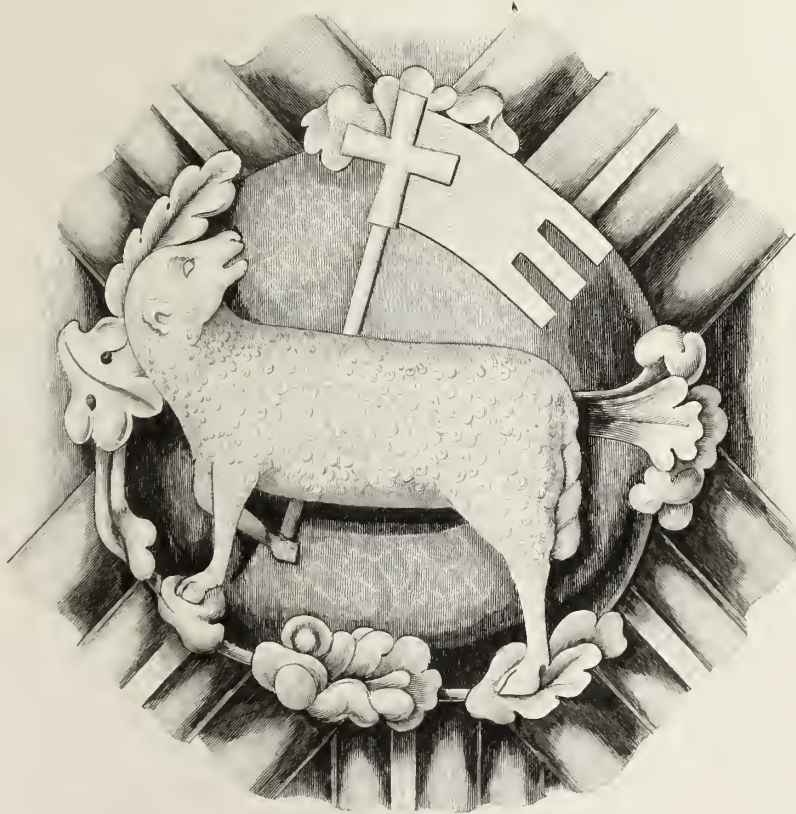


Drawn by John Browne

A. BRACKET & CAPITAL IN THE SOUTH TRANSEPT.

York. Published by John Browne May 4th 1840.

Lithed by J. Browne & Son

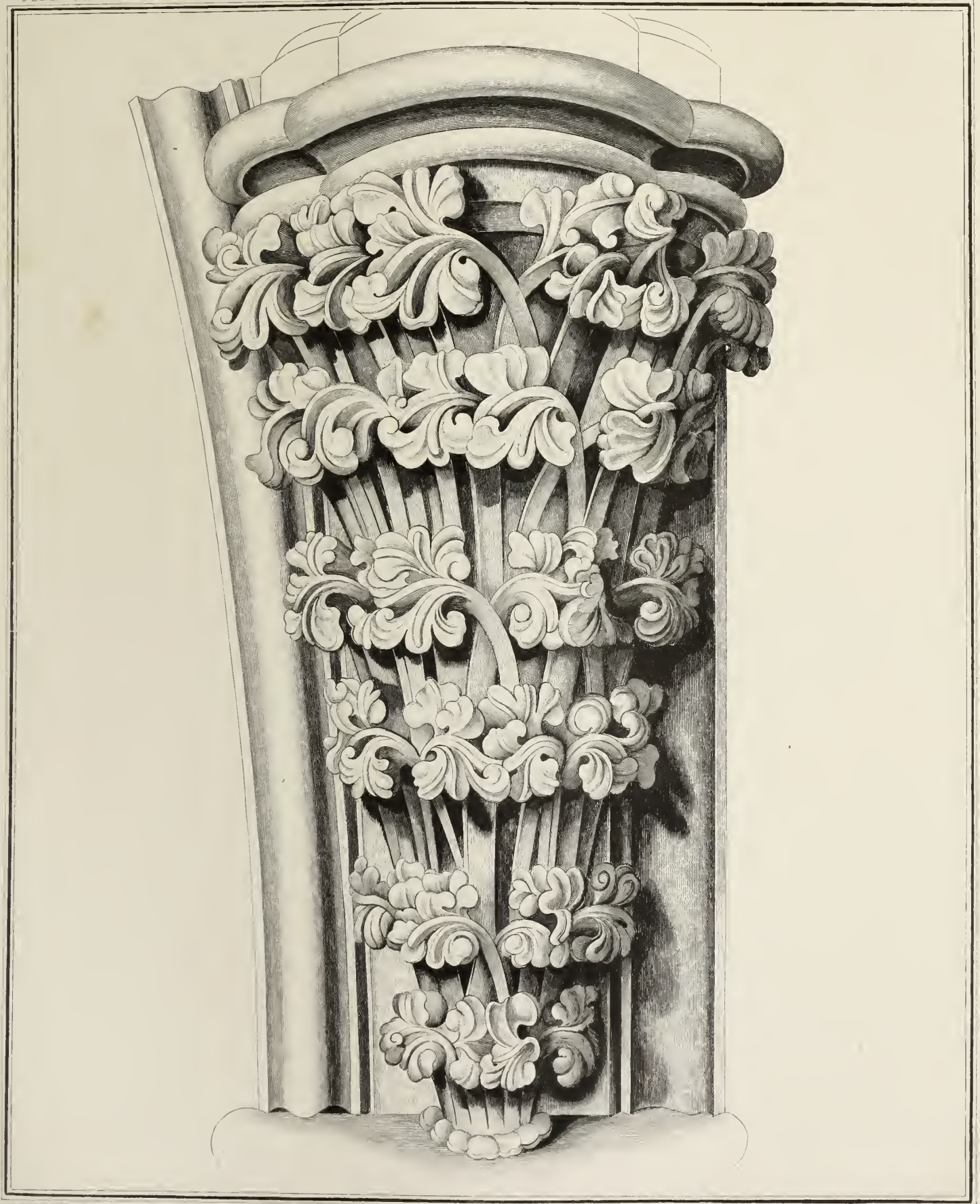


Drawn by John Browne

Etched by J. Browne & Son.

BOSSIES, IN THE SOUTH TRANSEPT.

York. Published by John Browne May 4th 1840



A CAPITAL IN THE NORTH TRANSEPT.

Engraved by John Brown, Esq. 1845.



Drawn by John Browne

Engraved by J. Browne & Son

ROSSES, IN THE SOUTH TRANSEPT.

York Published by J. & W. Browne July 1st 1840.

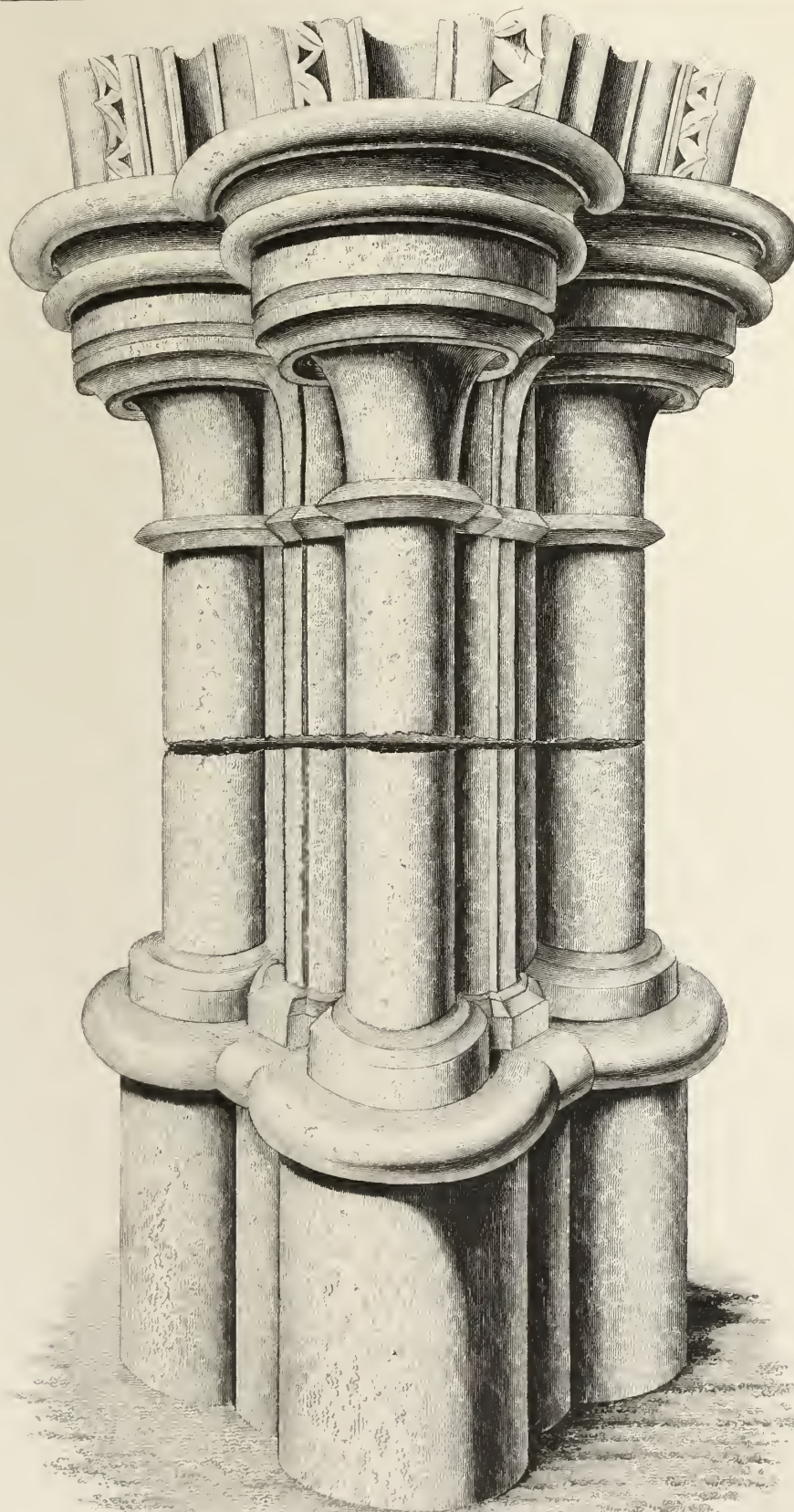


Drawn by John Gwynne.

Engraved by J. Browne.

BOSSES, IN THE SOUTH TRANSEPT.

Engraved by J. Browne July 1840.



Drawn by John Browne.

Etched by J. Browne & Son.

BASE & CAPITAL—HOUSE OF MONASTERY.

York Published by John Browne July 1st 1840



Drawn by John Brownie

Engraved by J. Browne & Son

A CAPITAL IN THE SOUTH TRANSEPT.

York. Published by J. Browne & Son, 1851.

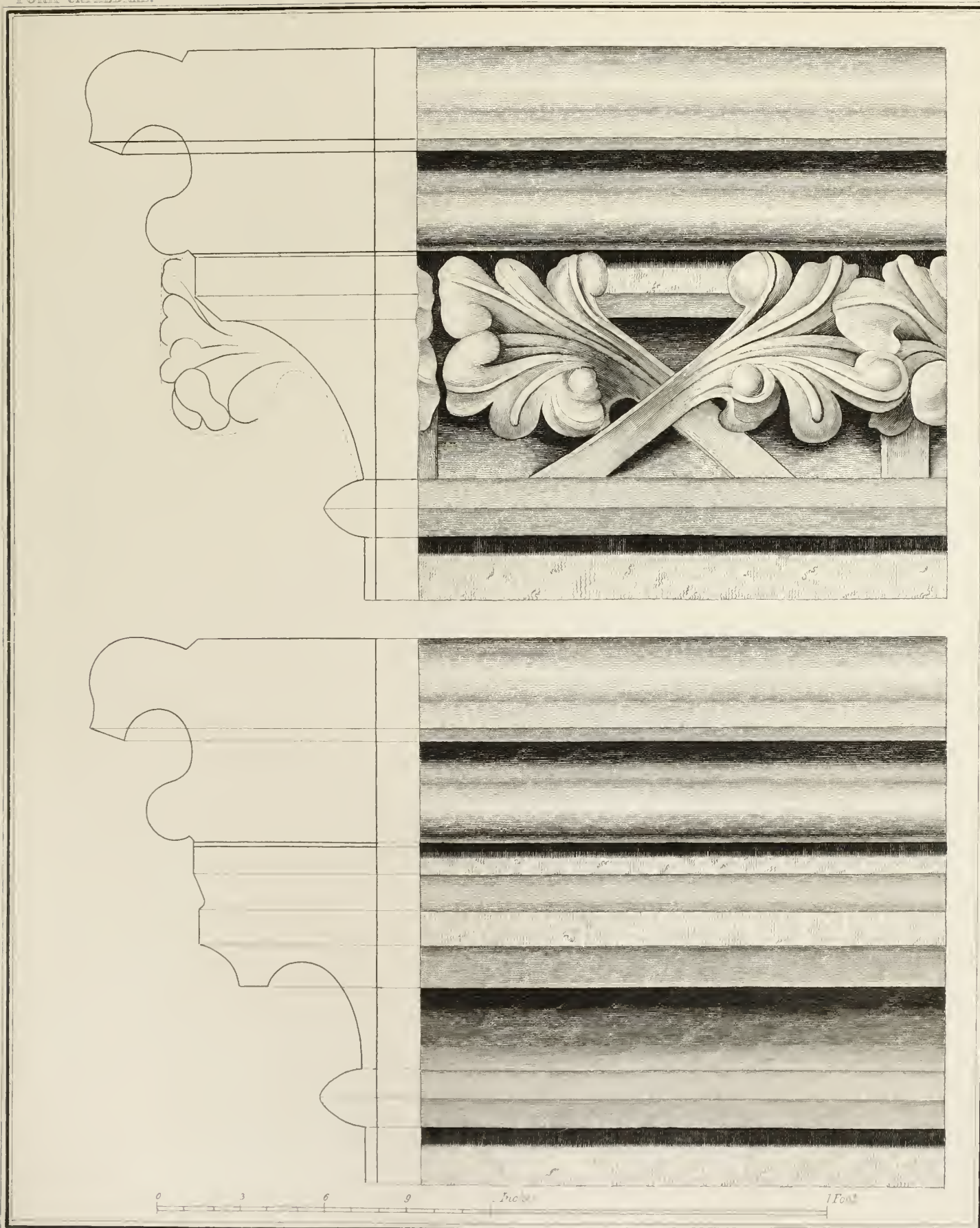


Drawn by John Brown

Enched by J. Browne & Son

BOSSSES IN THE SOUTH TRANSEPT.

York Published by John Brown Oct. 1st 1840.

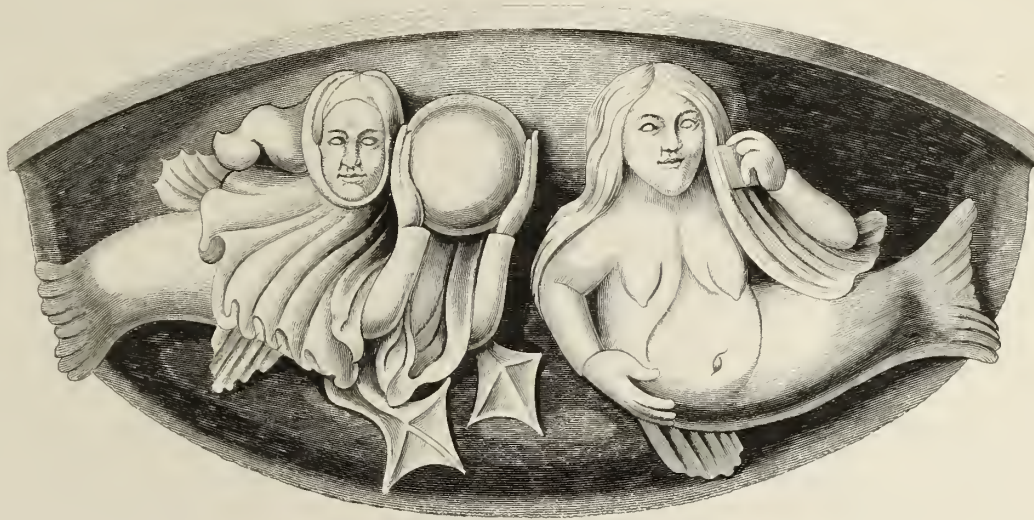


From the North West

Scale 1/4 inch = 1 foot

DESIGNED BY THE ARCHT. DEPT. OF THE B. & F. O.

Drawn by the artist on a scale of 1/4 inch = 1 foot

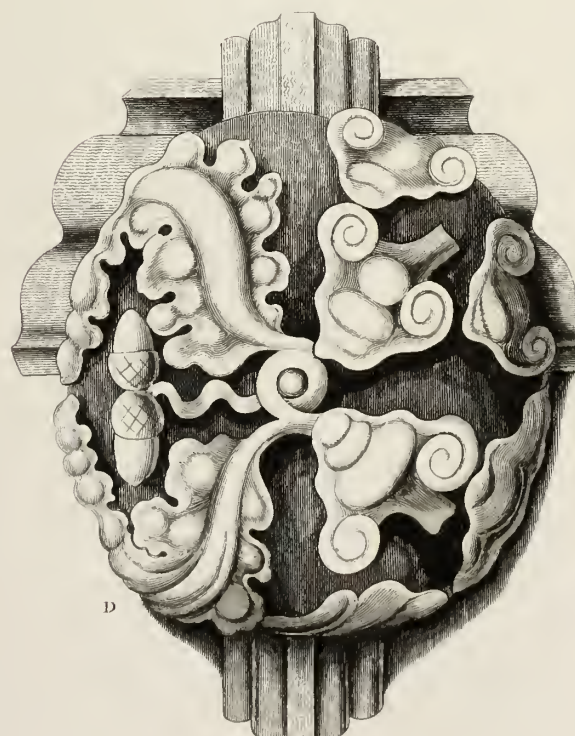
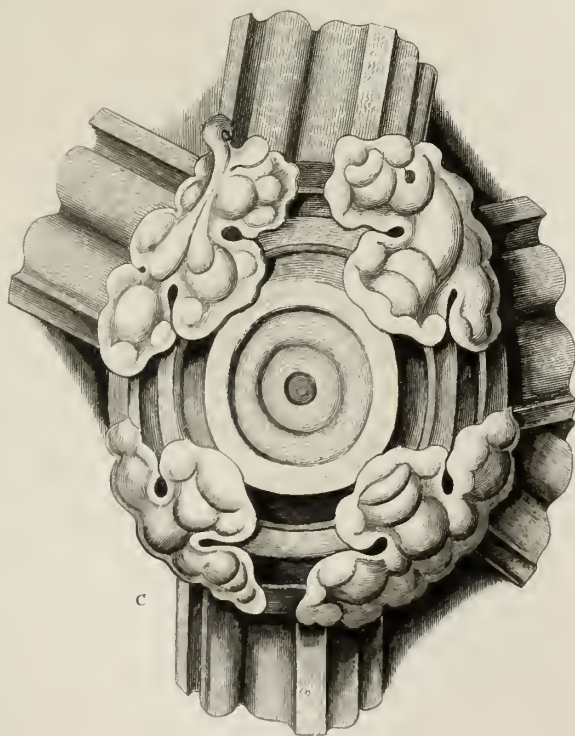
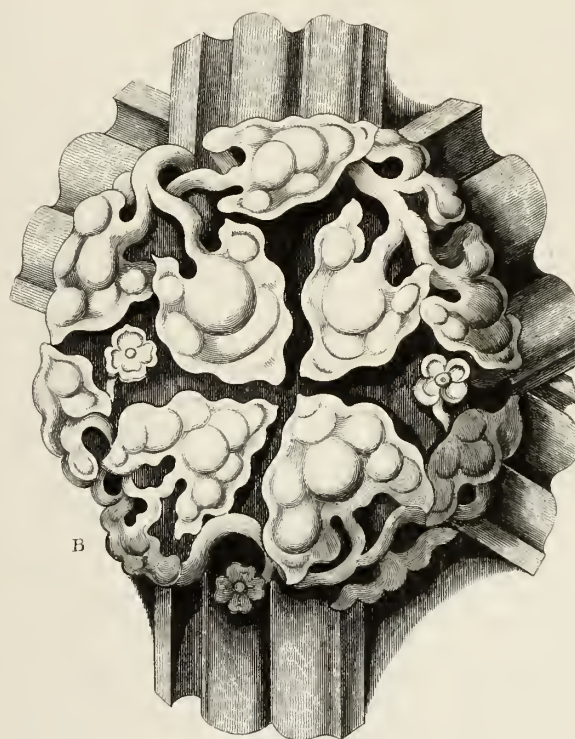
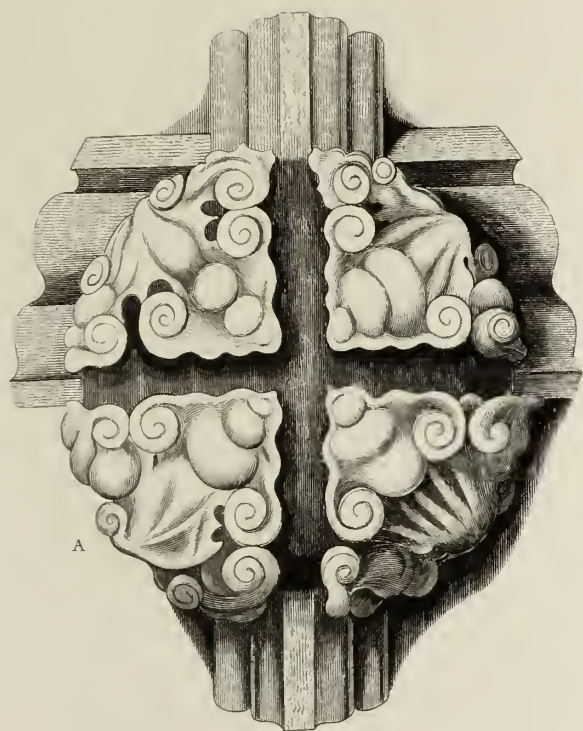


Drawn by John Brown

Engraved by J. Browne & Son

DOSSER IN THE SOUTH TRANSEPT.

Y. C. Engraved by J. Browne & Son

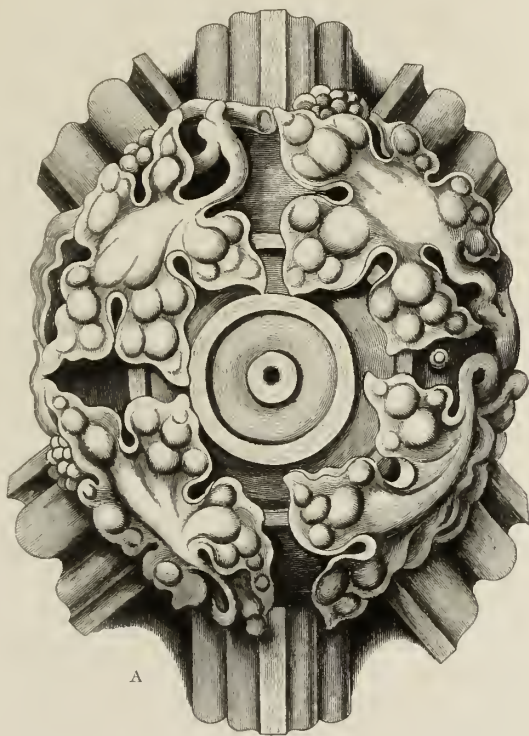


Drawn by John Browne

Engraved by J. Browne & Son

BOSSES IN THE SOUTH TRANSEPT.

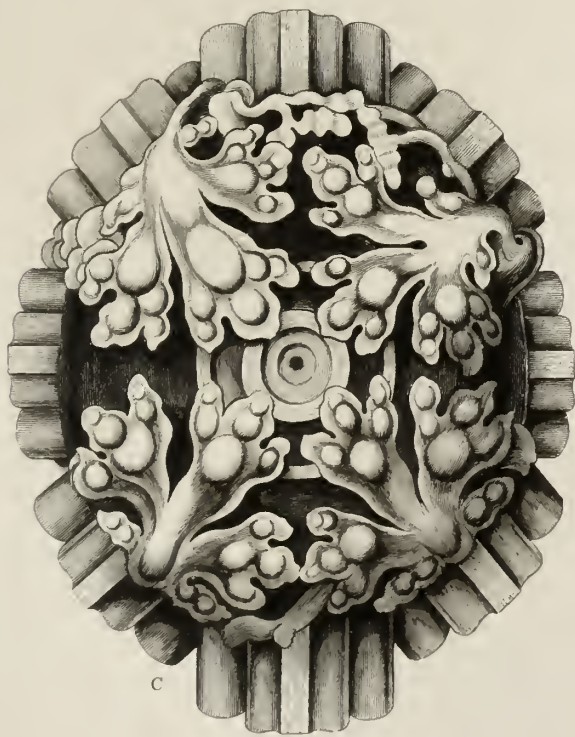
Yor. Published by John Browne Oct. 1st 1840



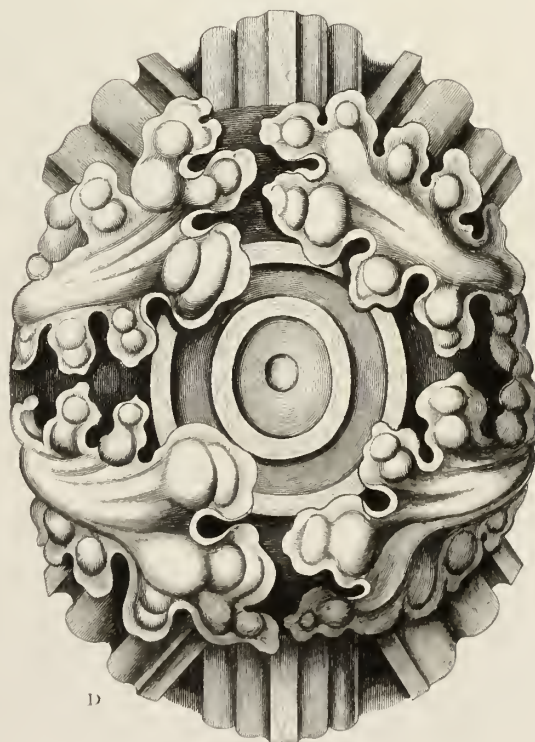
A



B



C



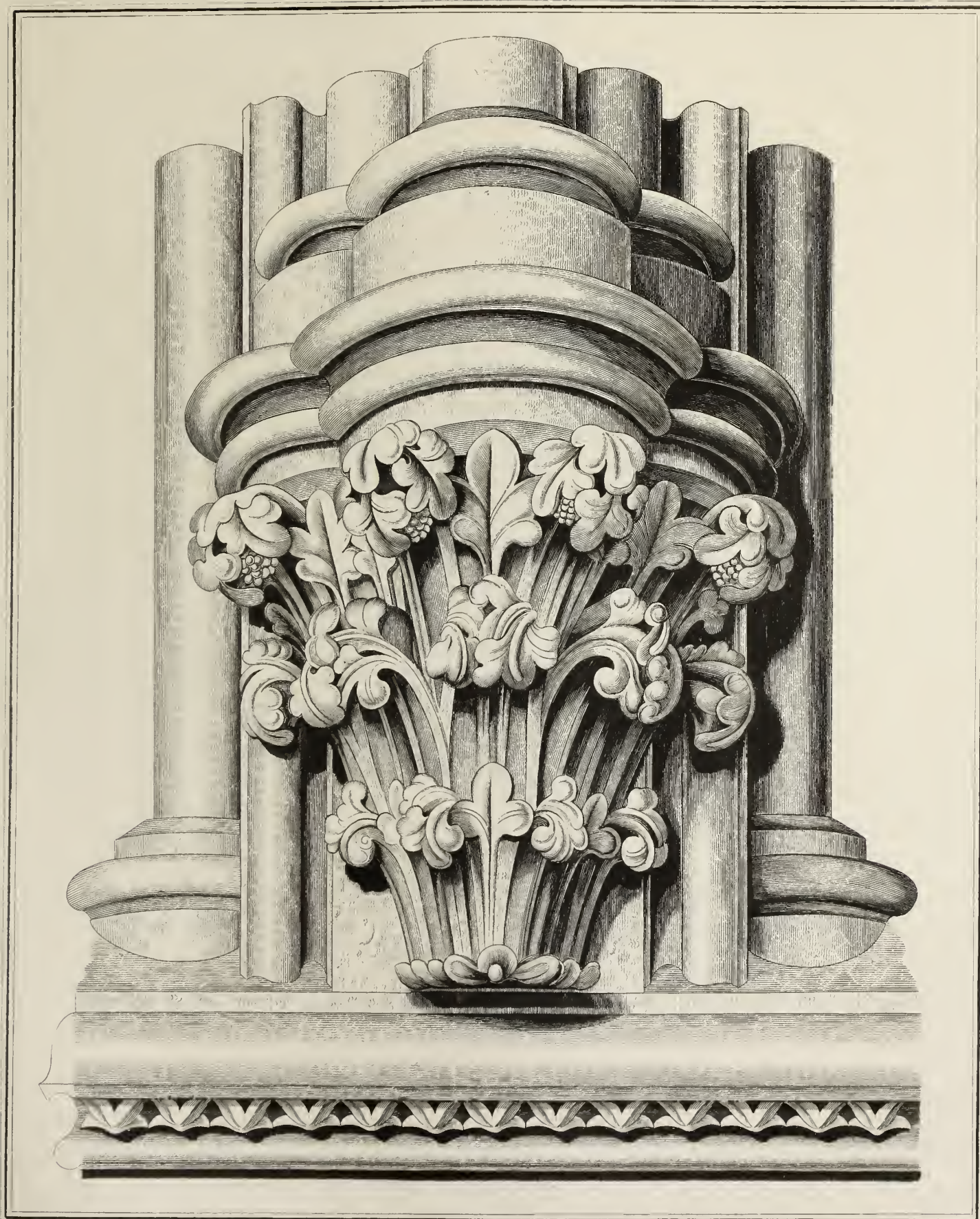
D

Drawn by John Browne

Engraved by J. Browne & Son

ROSES OF THE SOUTH FLANK.

York. Published by John Browne Oct 17th 1850

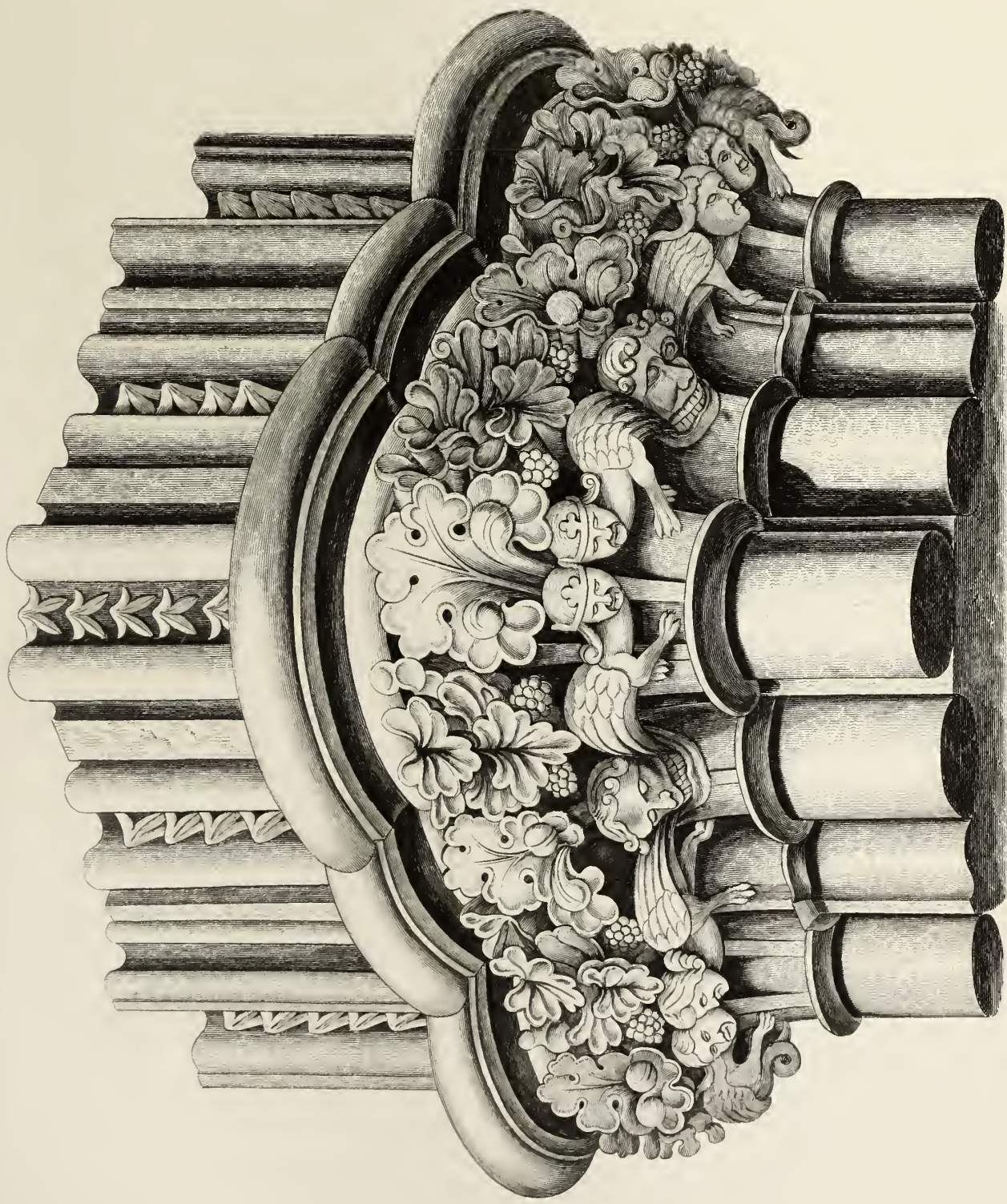


Drawn by John Browne

Etched by J. Browne & Son.

A BRACKET IN THE NORTH TRANSEPT.

Yorks Published by John Browne Dec 1840

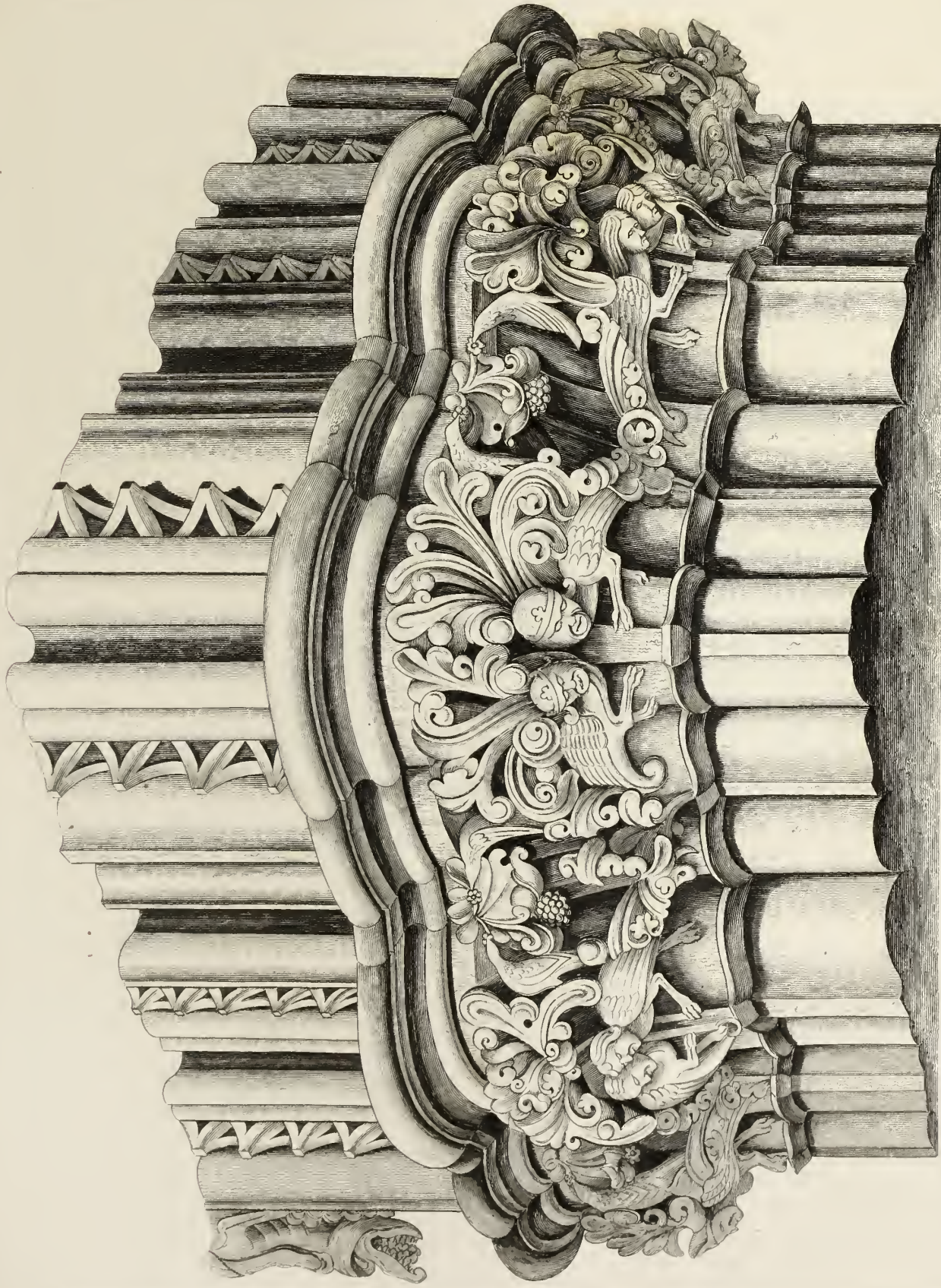


Drawn by J. Brown

Engraved by J. Brown & Son

A CAPITAL OF THE TEMPLE OF SOLOMON.

York: Published by John Brown, Decr 1840.

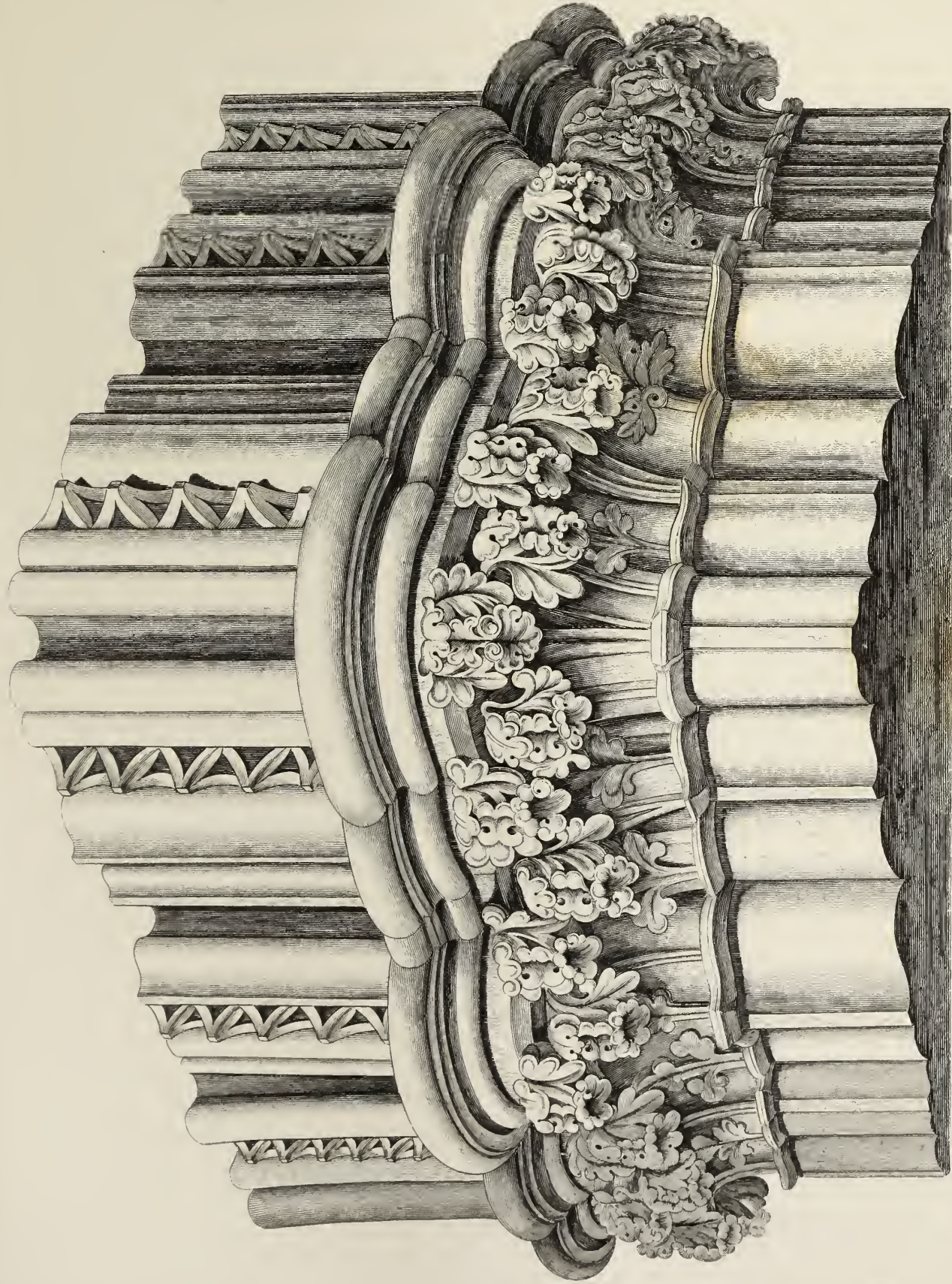


Drawn by John Browne

Engraved by J. Browne & Son

A LARGE CAPITAL IN THE NORTH TRANSEPT.

York. Published by John Browne Dec' 1st 1849

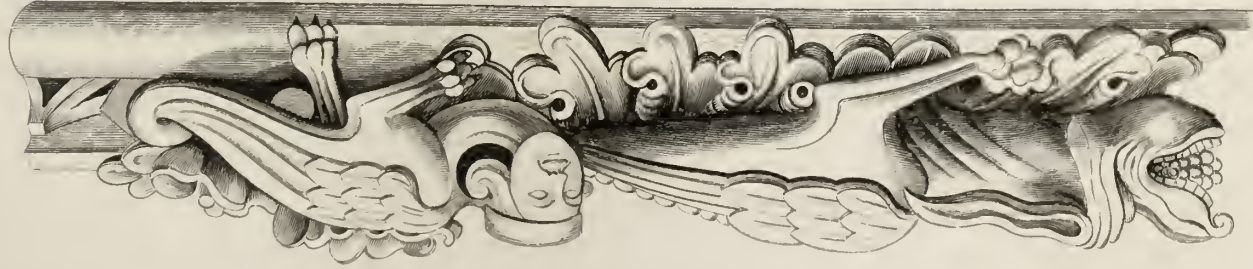


Drawn by John Brown

A LARGE CAPITAL IN THE NORTH TRANSEPT

Published by J. Brown Decr 1840

Engraved by J. Brown & Son.



A

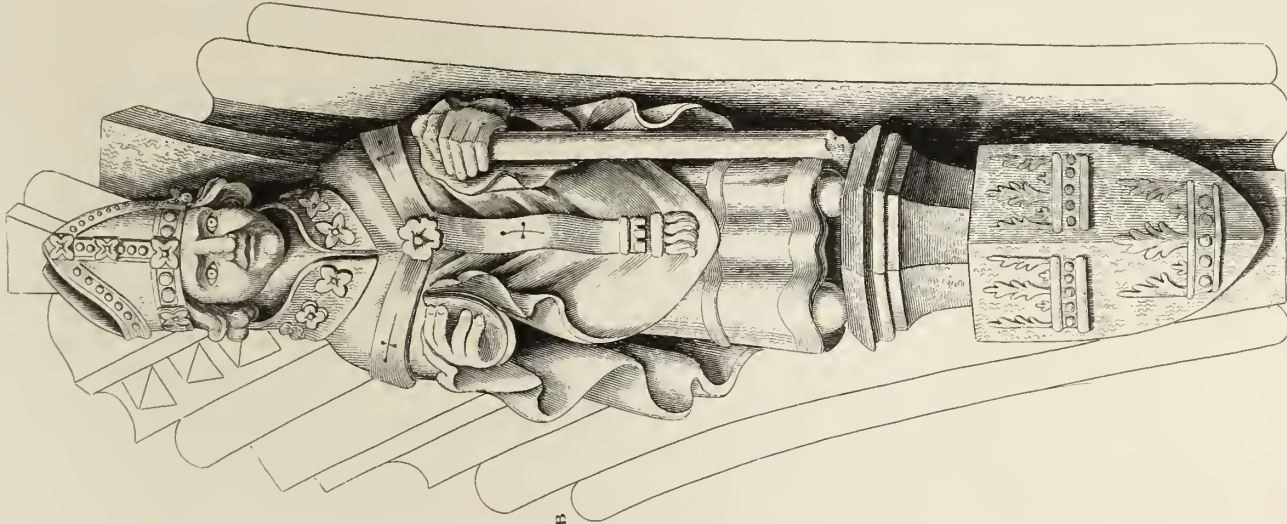


B





A



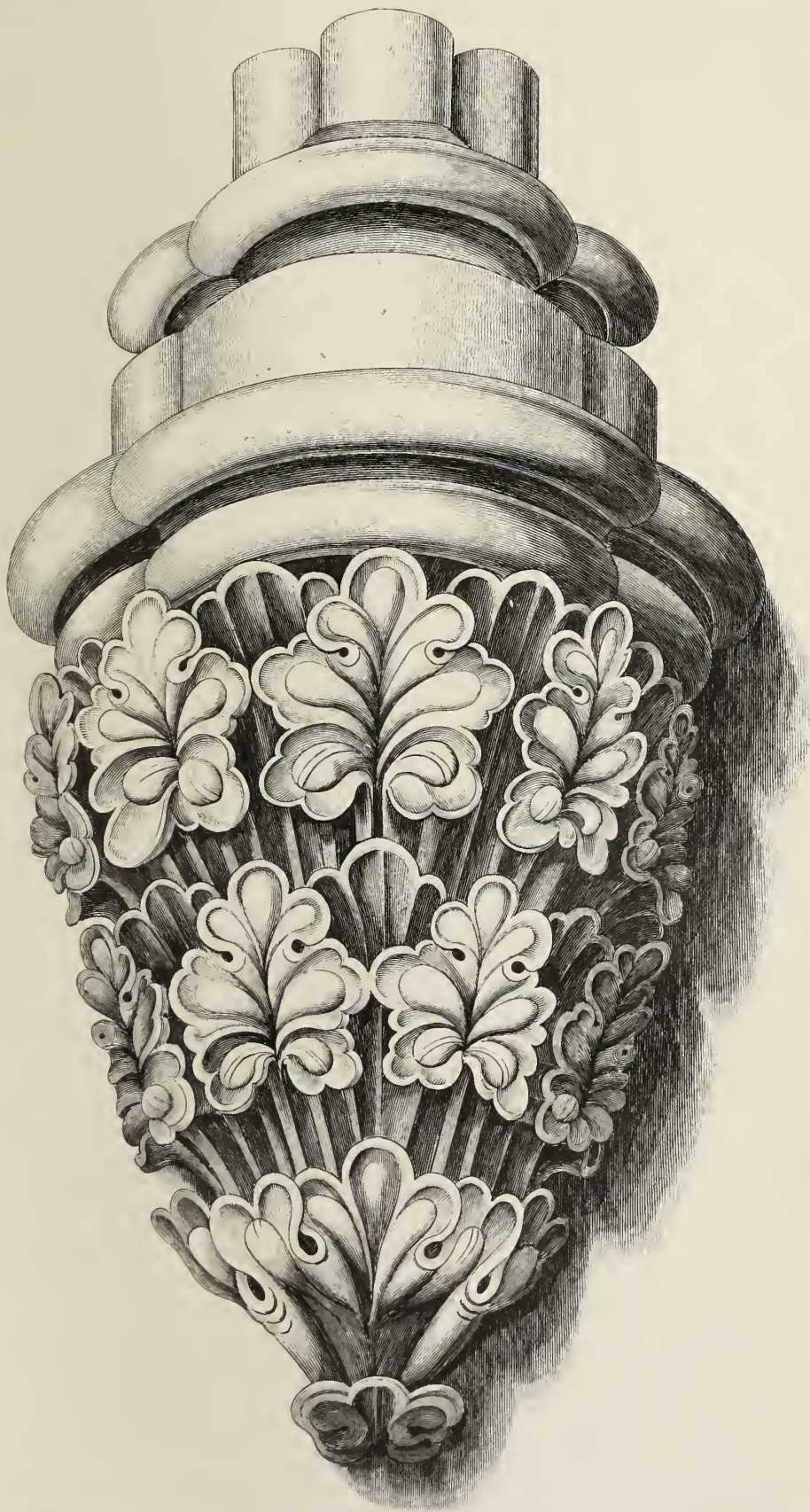
B

Drawn by John Browne

SCULPTURES IN THE NORTH TRANSEPT.

York. Published by John Browne March 3rd 1841

Enched by J. Browne & Son.

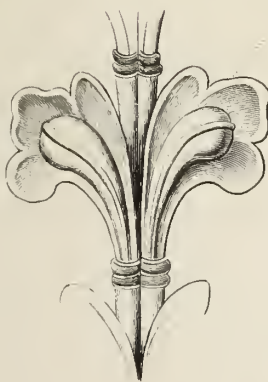
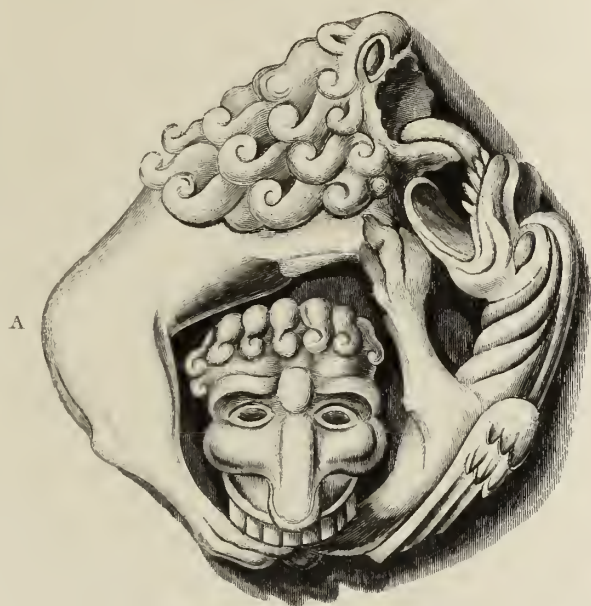


Drawn by John Browne.

Etched by J. Browne & Son.

A BRACKET IN THE NORTH TRANSEPT.

York Published by John Browne March 3rd 1841

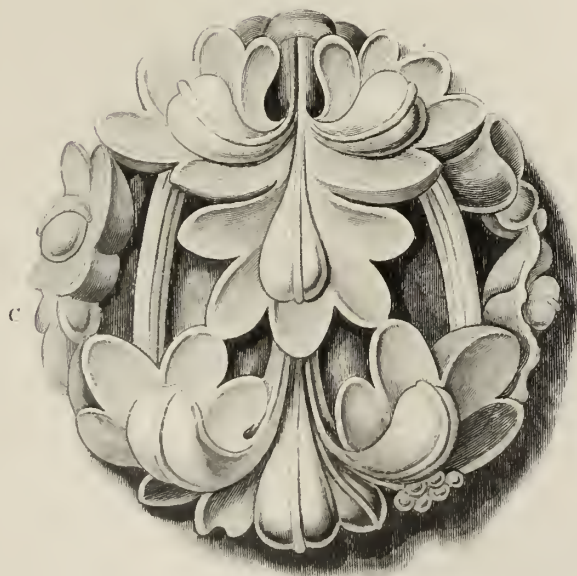
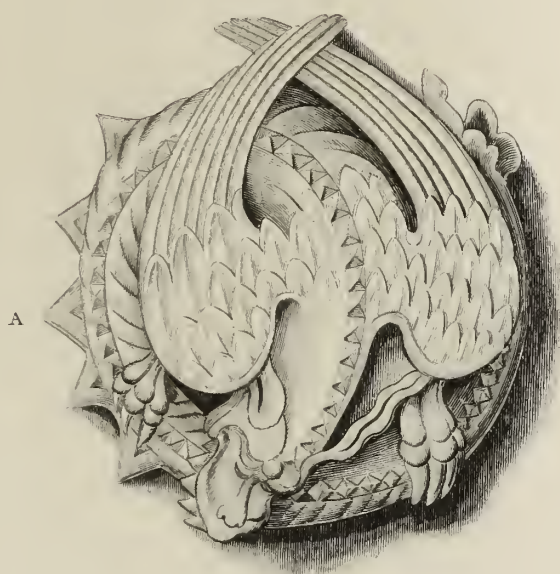


Drawn by John Browne

Etched by J Browne & Son

BOSSSES, IN THE NORTH TRANSEPT.

York. Published by John Browne, March 3^d 1841



Drawn by John Brown.

Engraved by J. Brown & Son.

BOSS, IN THE NORTH TRANSEPT.

See Catalogue by John Brown, 1854, p. 144.

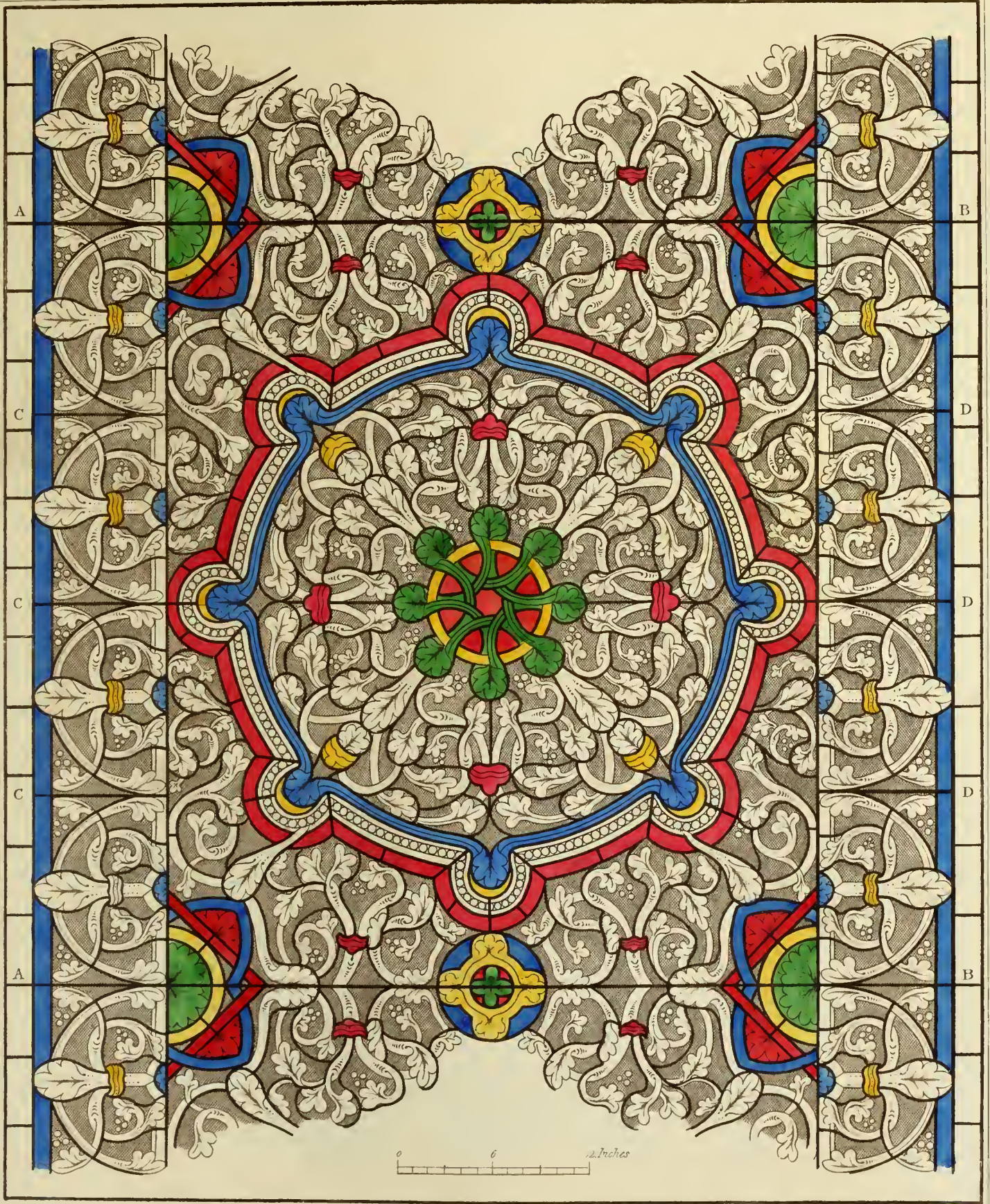


Drawn by John Browne

Etched by J. Browne & Son.

BOSSES, IN THE NORTH TRANSEPT.

York Published by John Browne March 3^d 1841

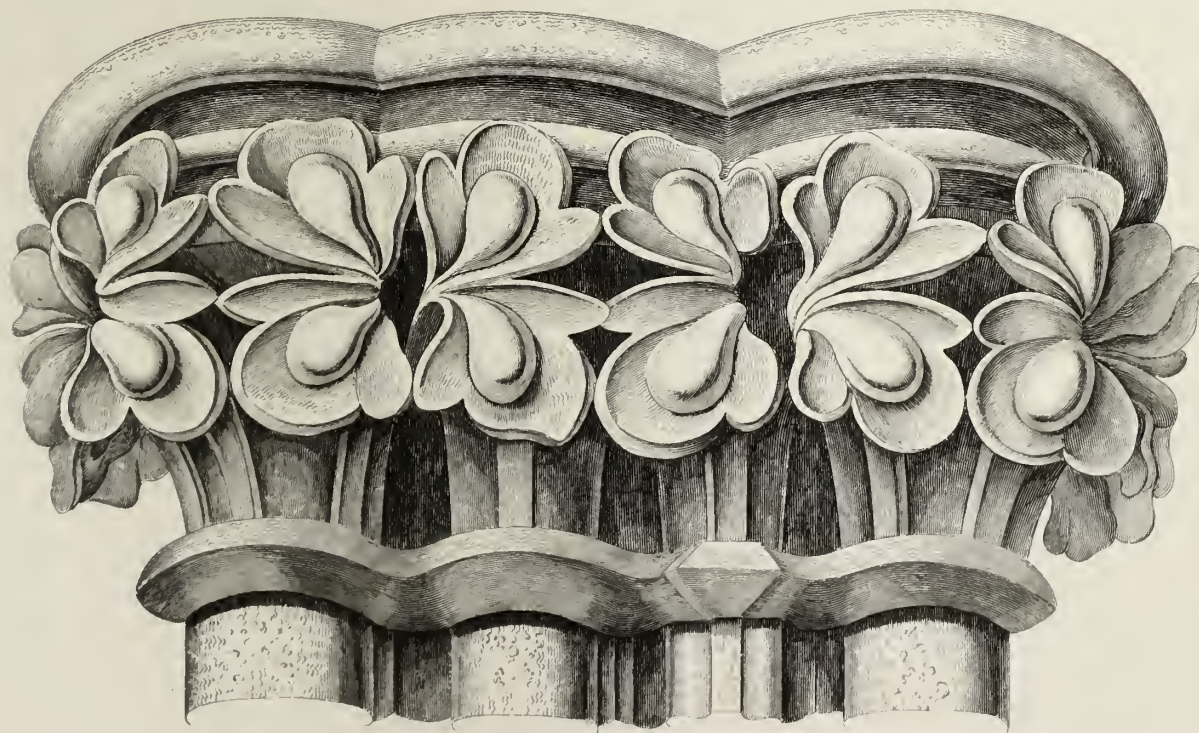


Drawn by John Browne

Etched by J. Browne & Son

A COMPARTMENT OF ONE OF THE FIVE LIGHTS, IN THE NORTH TRANSEPT.

York Published by John Browne May 5th 1841

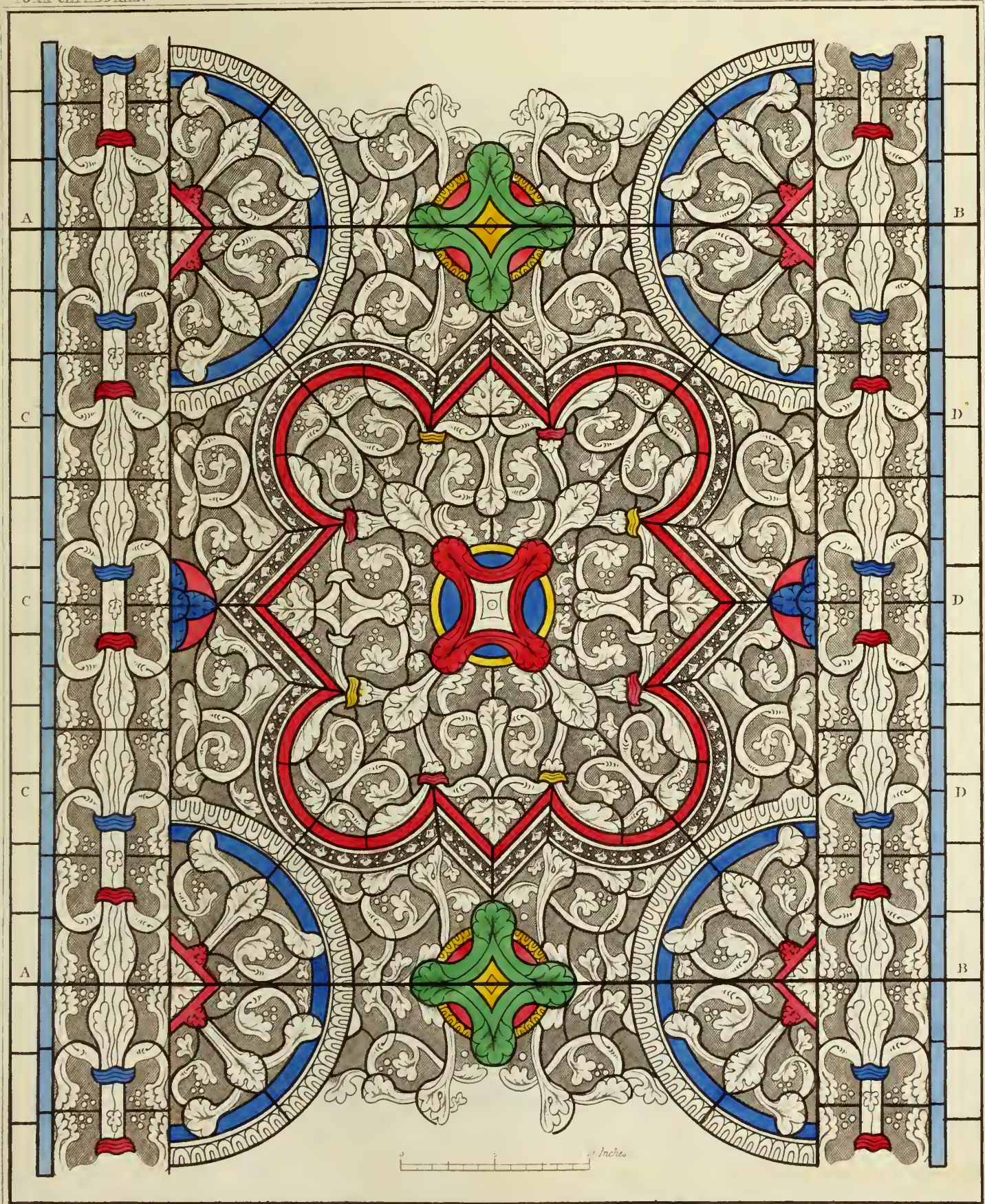


Drawn by John Browne.

Engraved by J. Browne & Son.

CAPITALS IN THE NORTH TRANSEPT.

York. Published by John Browne May 5th 1841



Drawn by John Browne

Engraved by J. Browne & Son

A COMPARTMENT OF ONE OF THE FIVE LIGHTS, IN THE NORTH TRANSEPT.

Engraved by J. Browne May 5th 1841

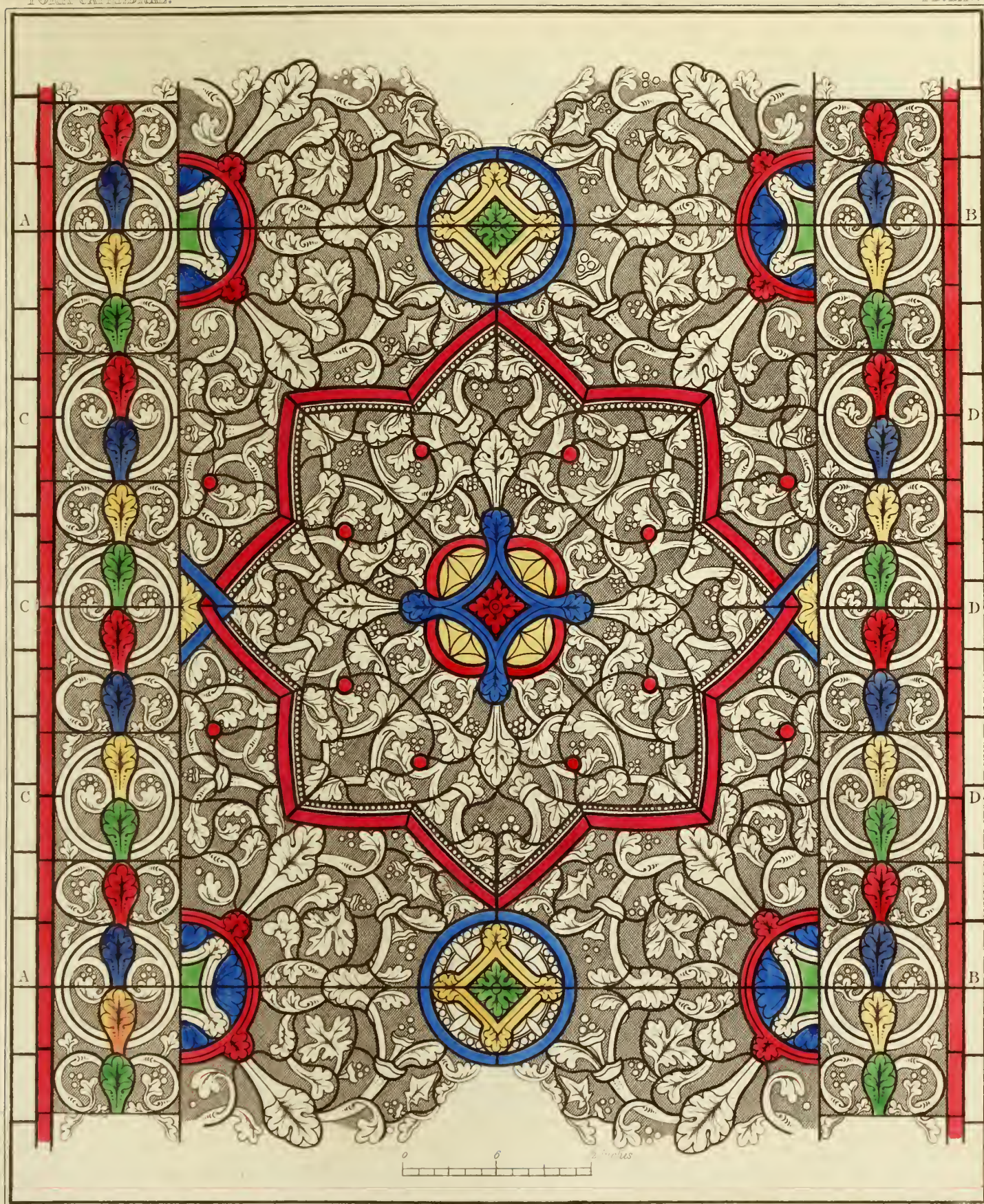


Drawn by John Browne

Etched by J Browne & Son

CAPITAL IN THE NORTH TRANSEPT.

York Published by John Browne May 5th 184

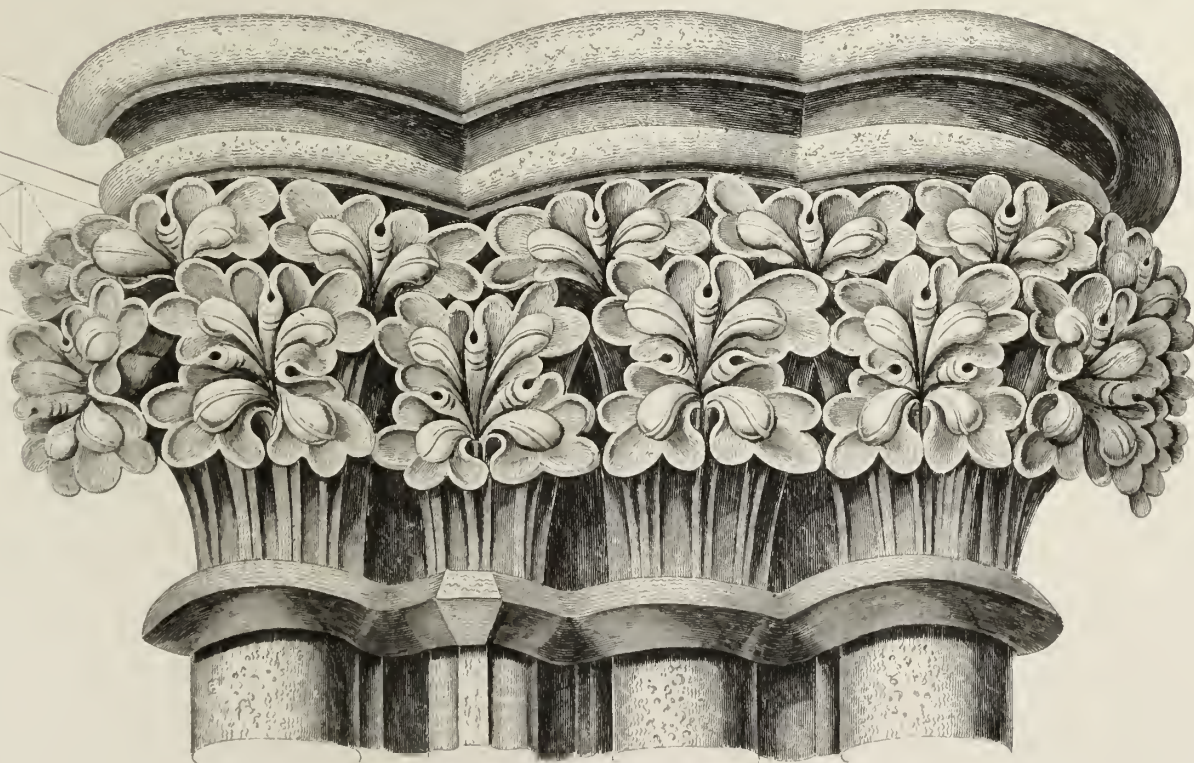
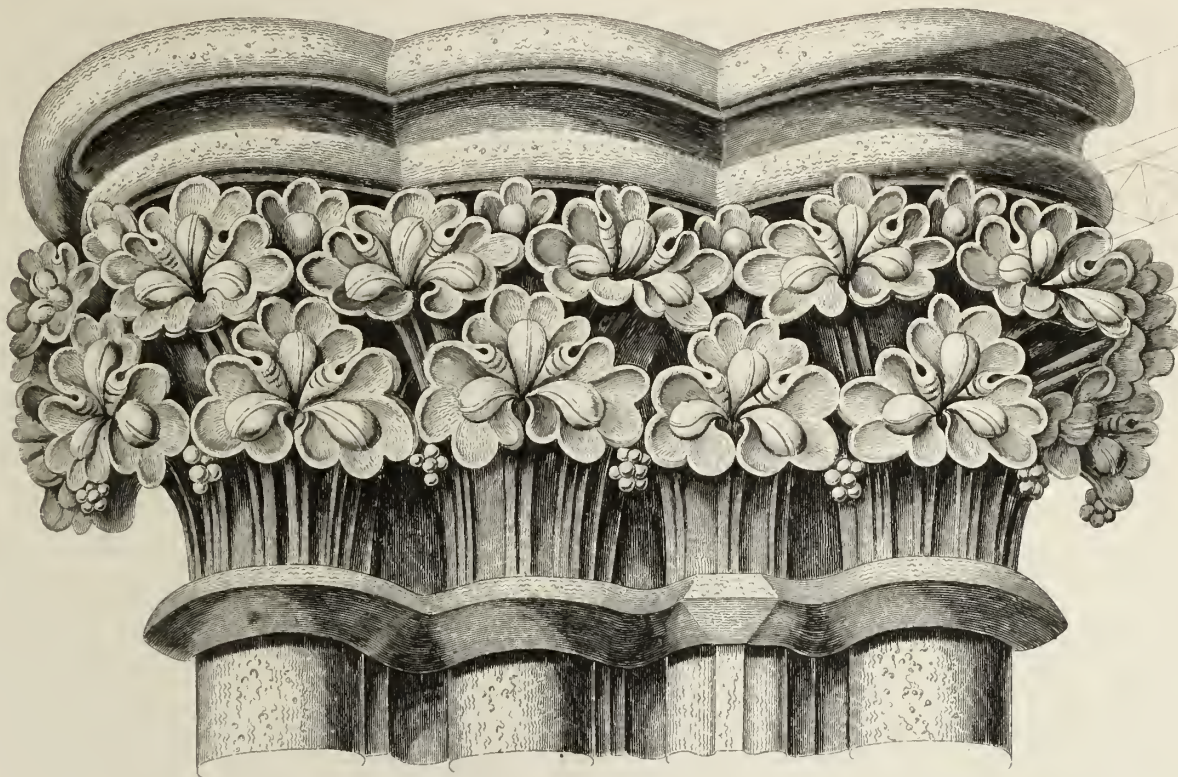


Drawn by John Browne

Engraved by J. Browne & Son

A COMPLETION OF ONE OF THE FIVE LIGHTS, IN THE NORTH TRANSEPT.

York Published by John Browne, V. 3. 6th 1841

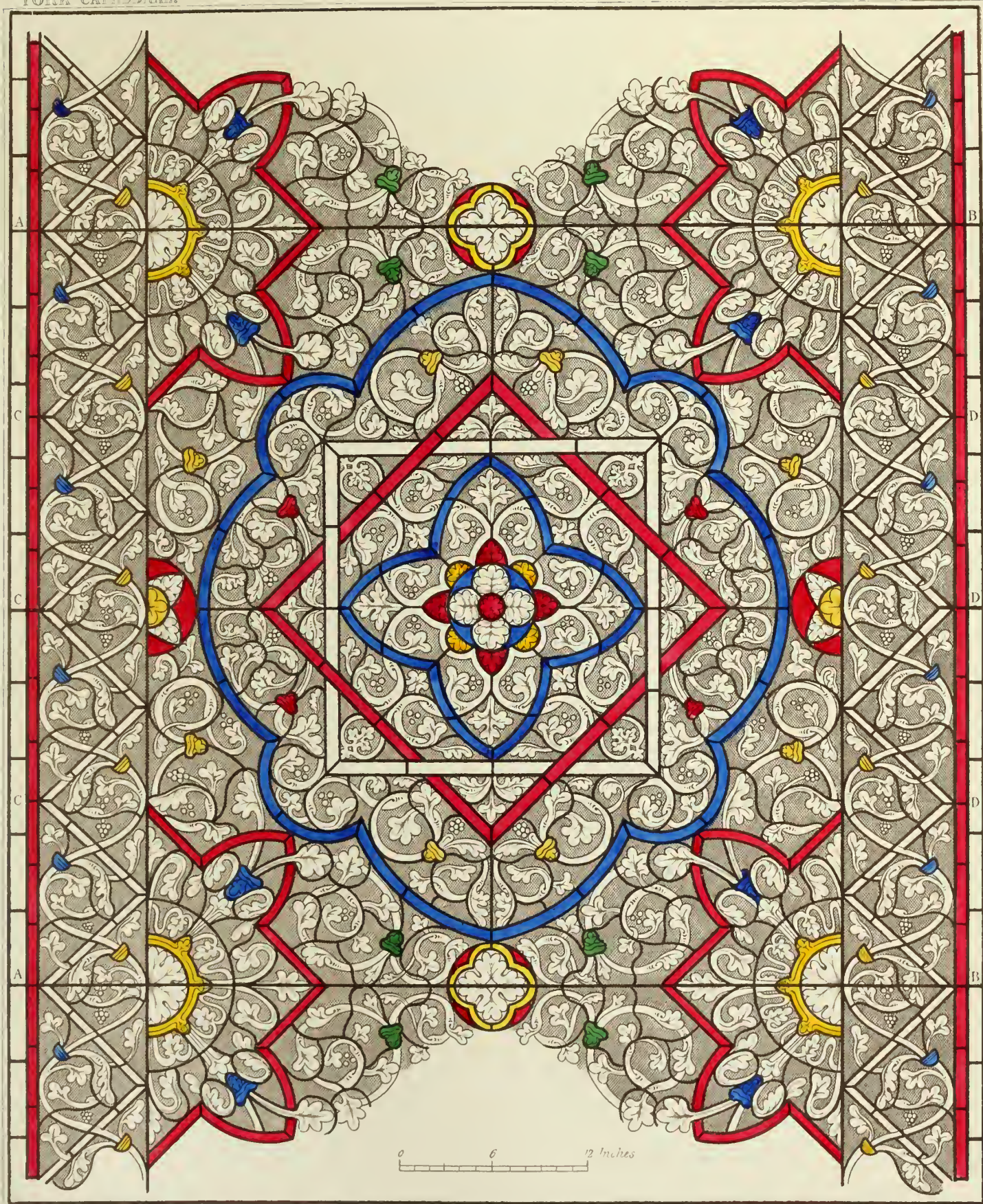


Drawn by John Browne.

Engraved by J. Browne & Son.

CAPITALS IN THE NORTH TRANSEPT.

York. Published by John Browne July 1st 1841.

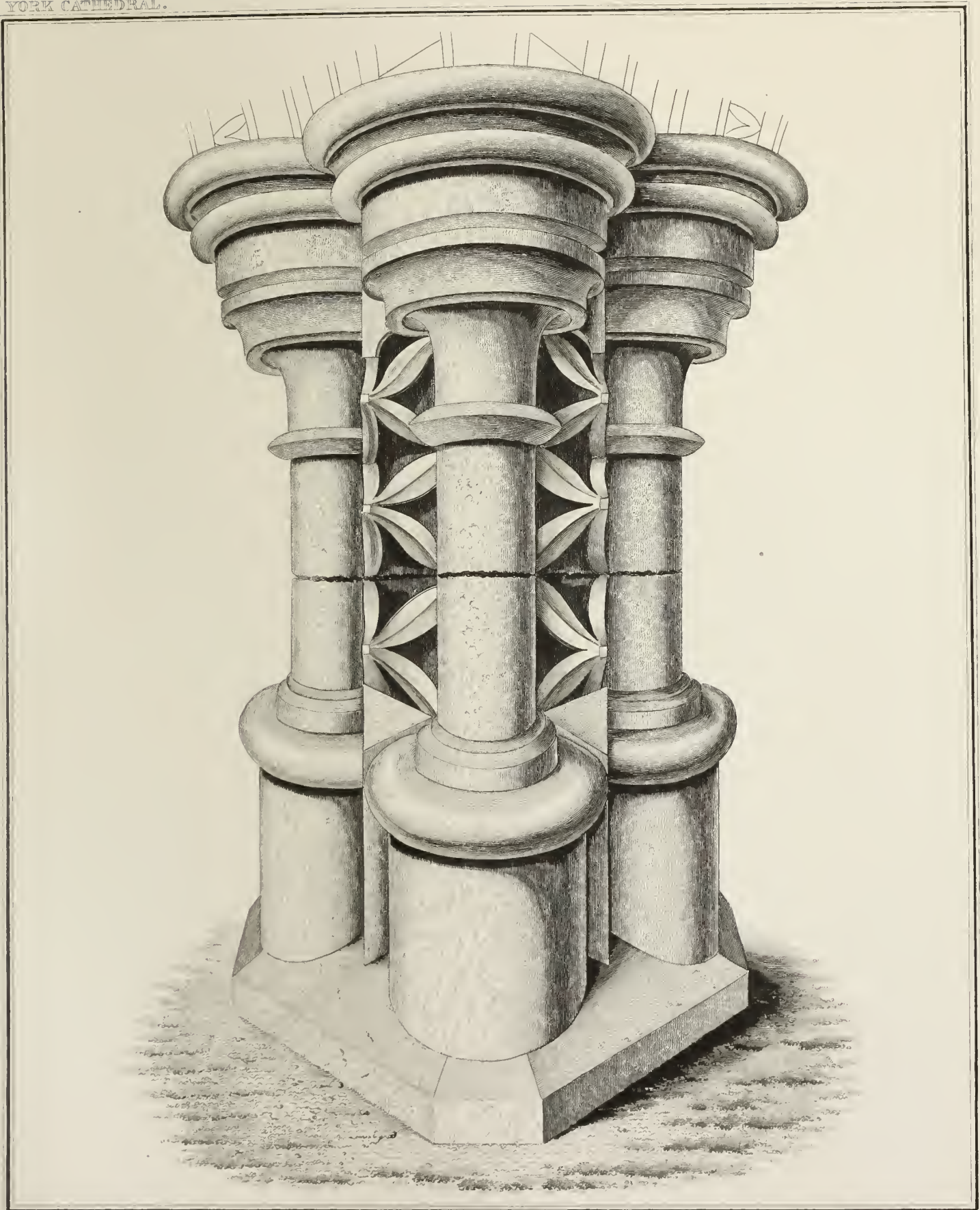


Drawn by J. Brown

Etched by J. Browne & Son

A CO. STAINED GLASS WINDOW, OF THE NORTH TRANSEPT.

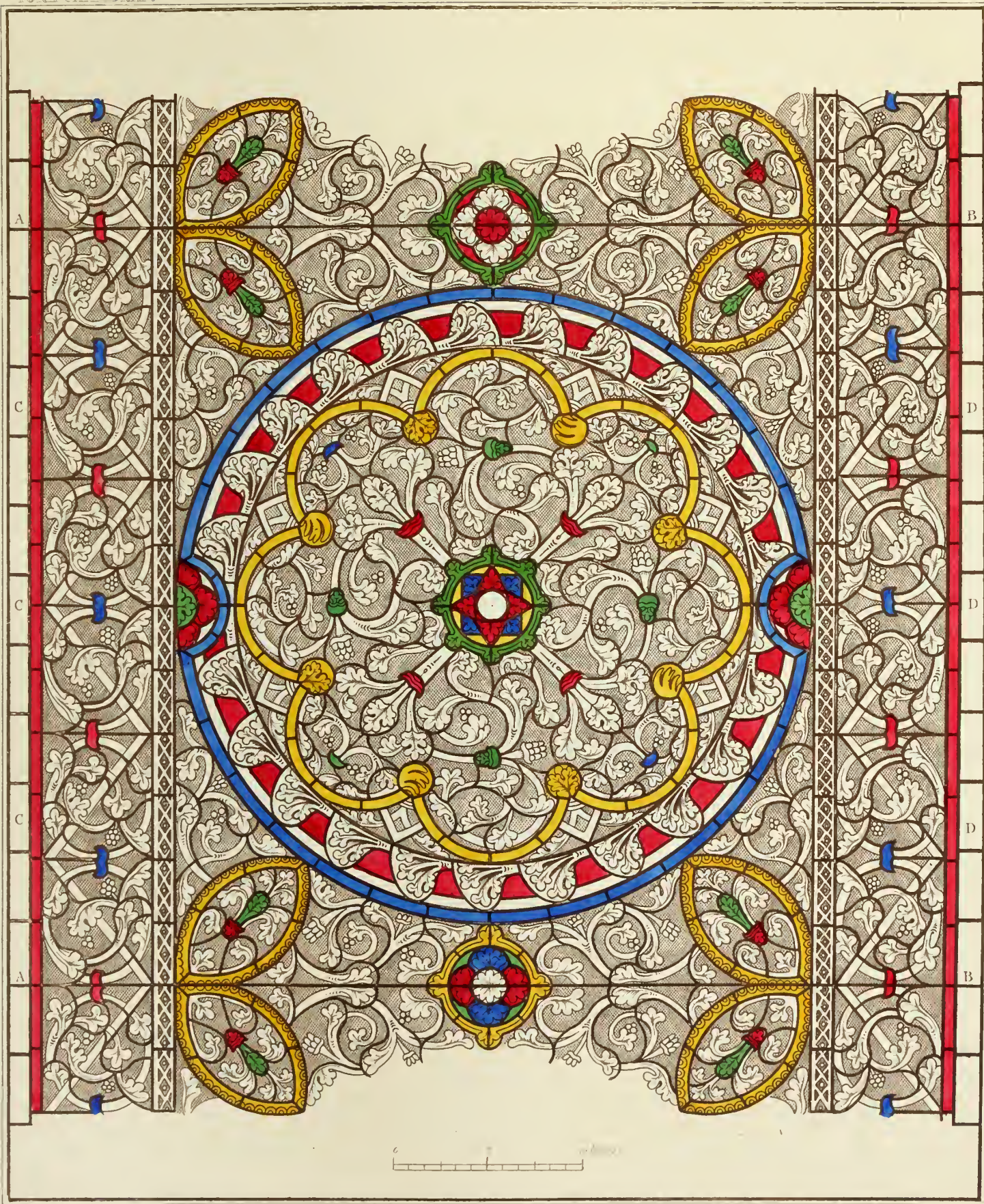
To be placed by John Browne July 1841



Drawn by J. Browne

Engraved by J. Browne & Son

WEST WORK OF YORK CATHEDRAL.
SECTION OF THE WEST WORK OF YORK CATHEDRAL.

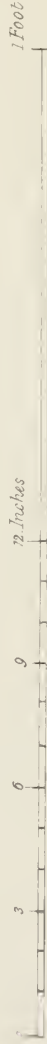


Drawn by J. A. Brown

Engraved by J. Brown & Son

THE COMPARTMENT OF ONE OF THE FOUR LIGHTS OF THE SOUTH TRANCE WINDOW.

THE SCALE BAR IS ONE FOOT AND SIX INCHES.

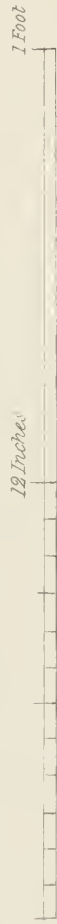
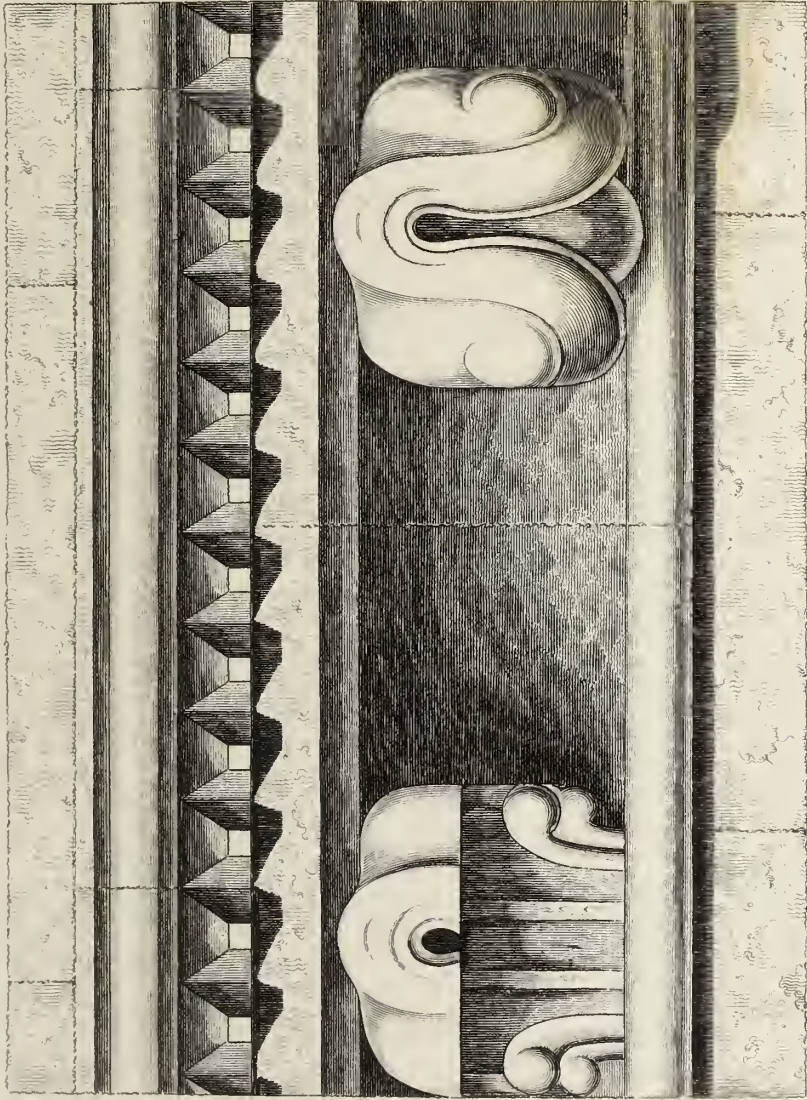
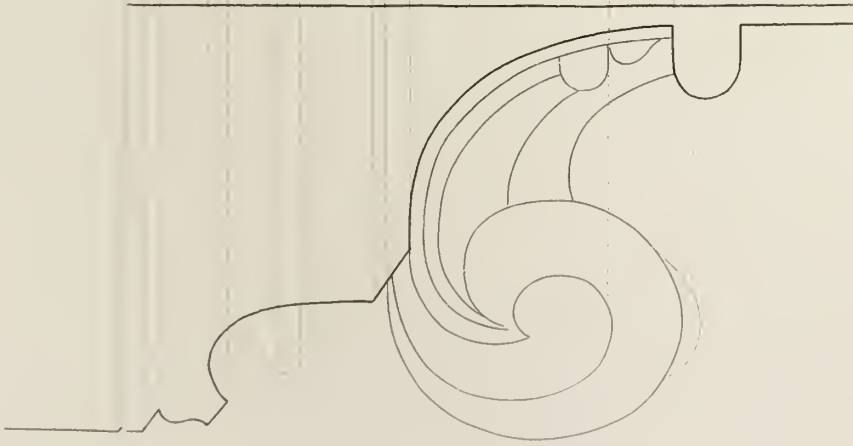


Engraved by J. Brown & Son

Printed by J. Brown & Son

A CORNTICE, IN THE NORTH TRANSEPT.

From the original drawing by Mr. J. Brown, 1841







Drawn by John Browne.

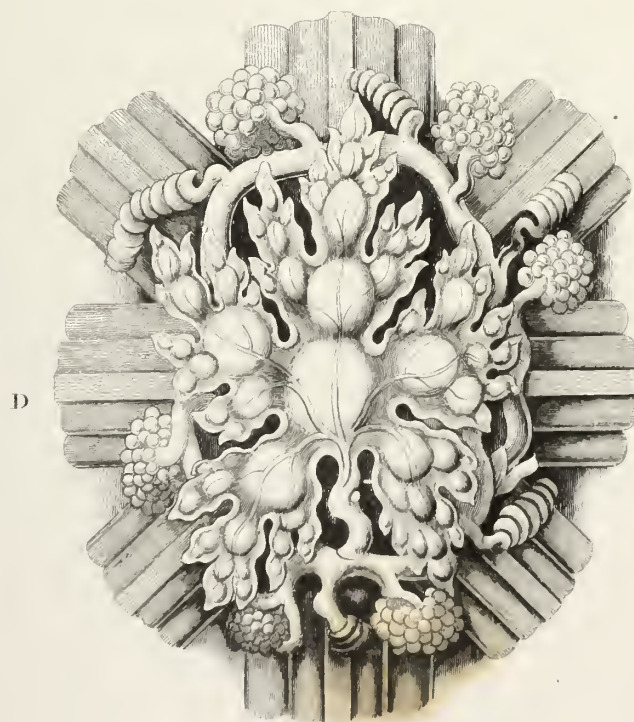
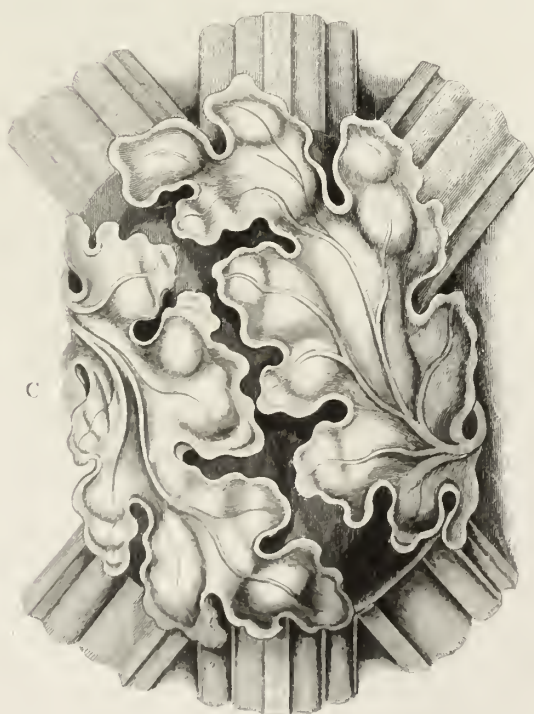
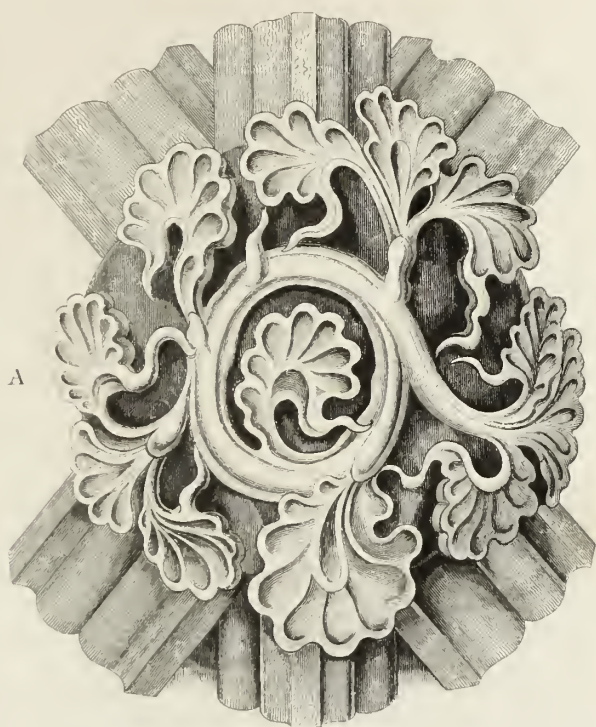
Etched by J. B. & Son.

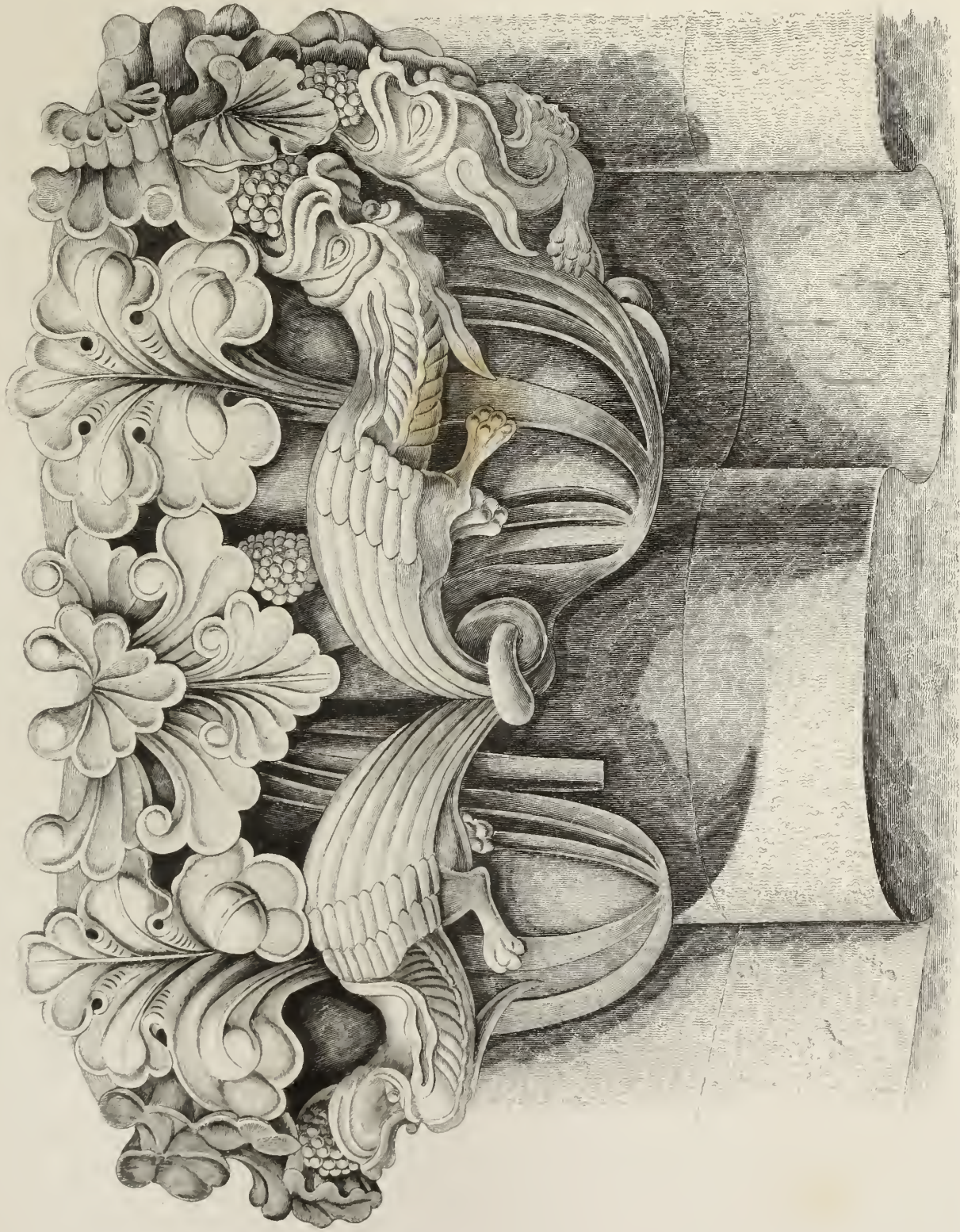
SCULPTURE IN THE MONASTERY TREASURY.

First published by John Browne Oct. 1841







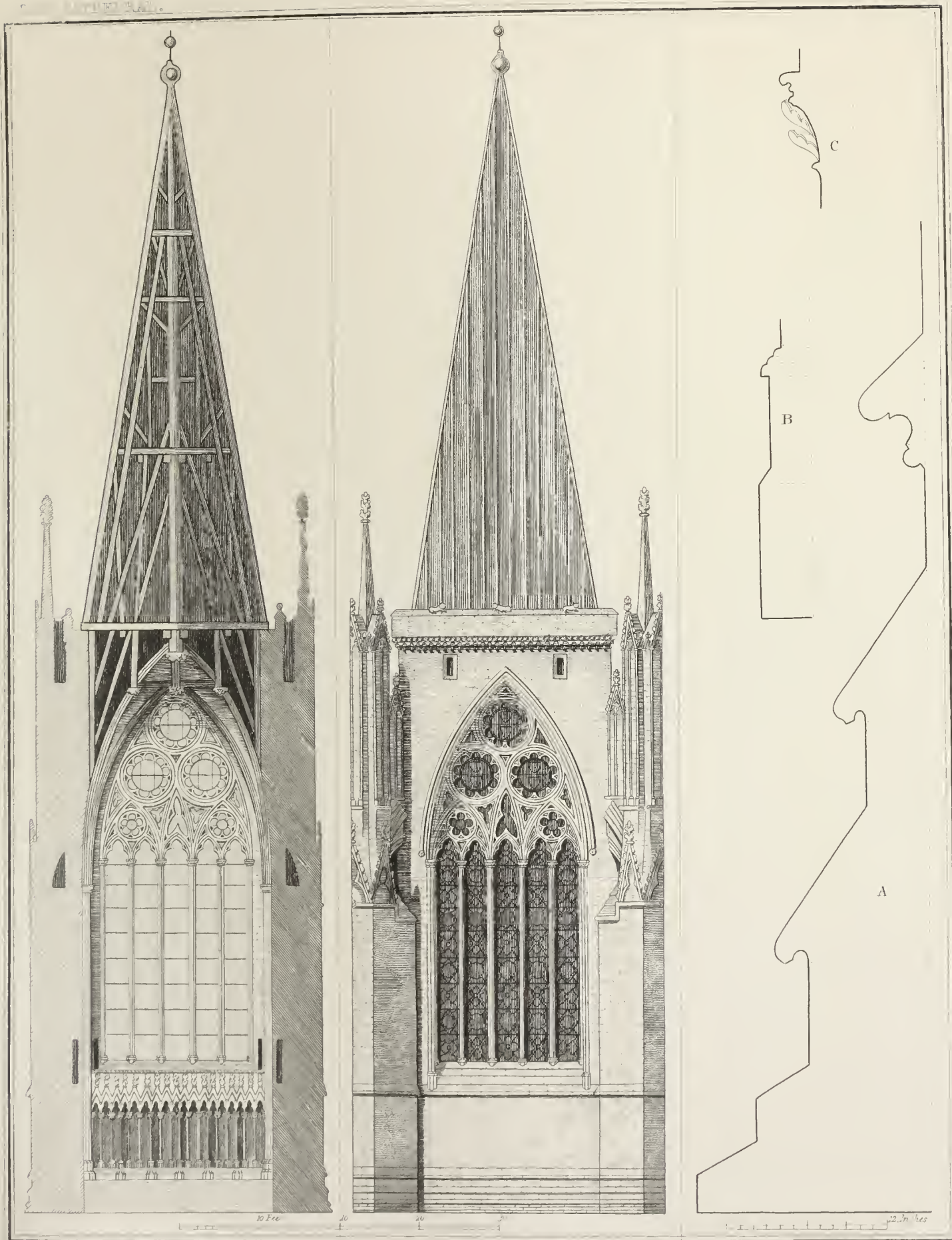


Drawn by John Browne

FRAGMENT OF A CAPITAL IN THE SOUTH TRANSEPT.

Yale Publ. issued by John Browne Oct. 1st 1841

Engraved by J. Browne & Son

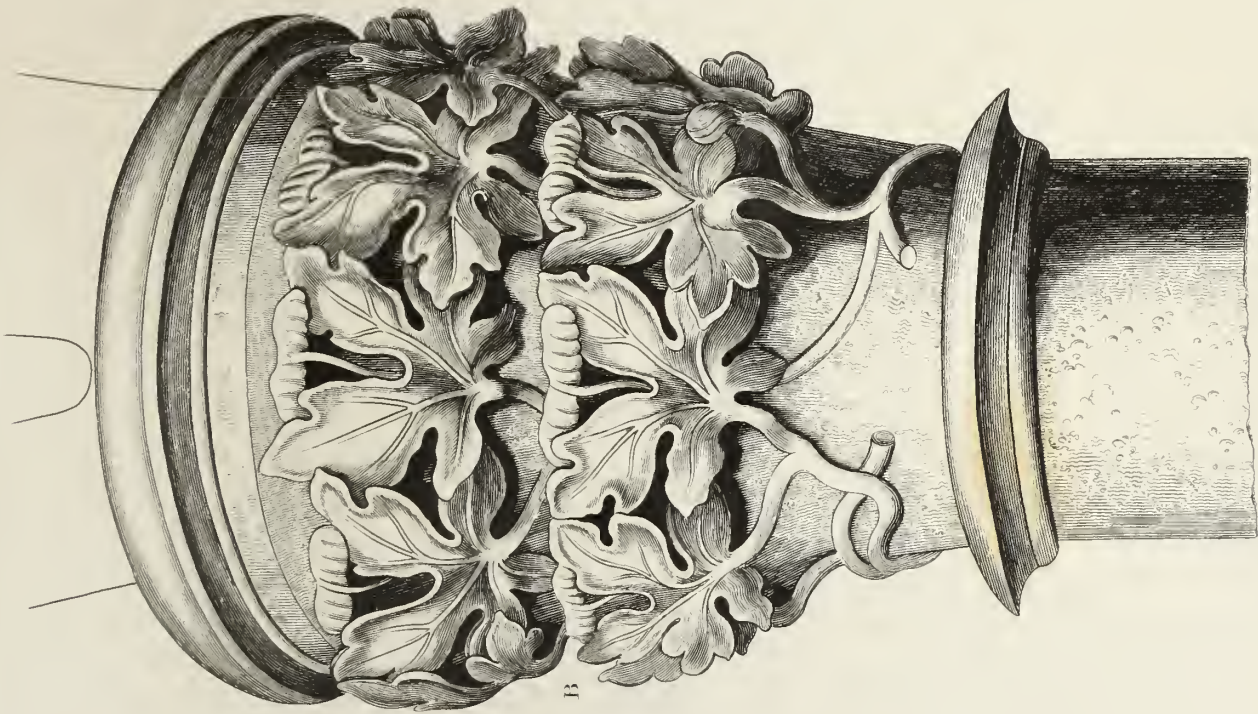
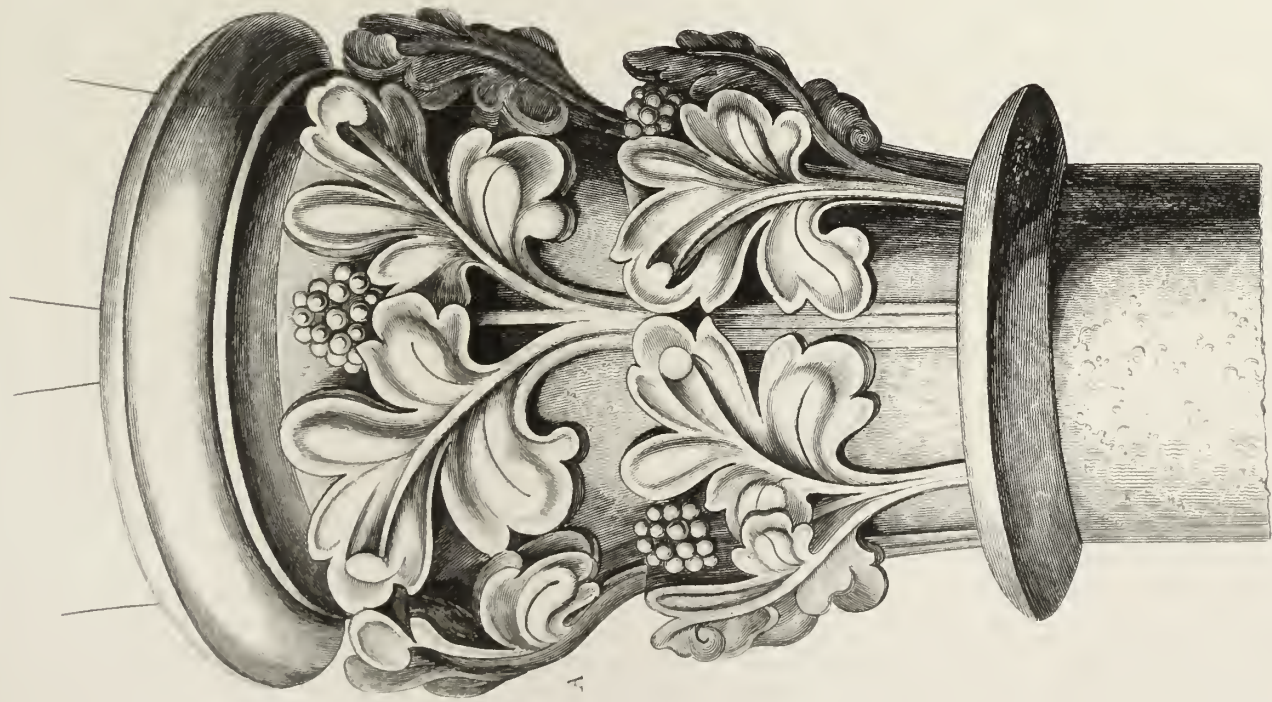


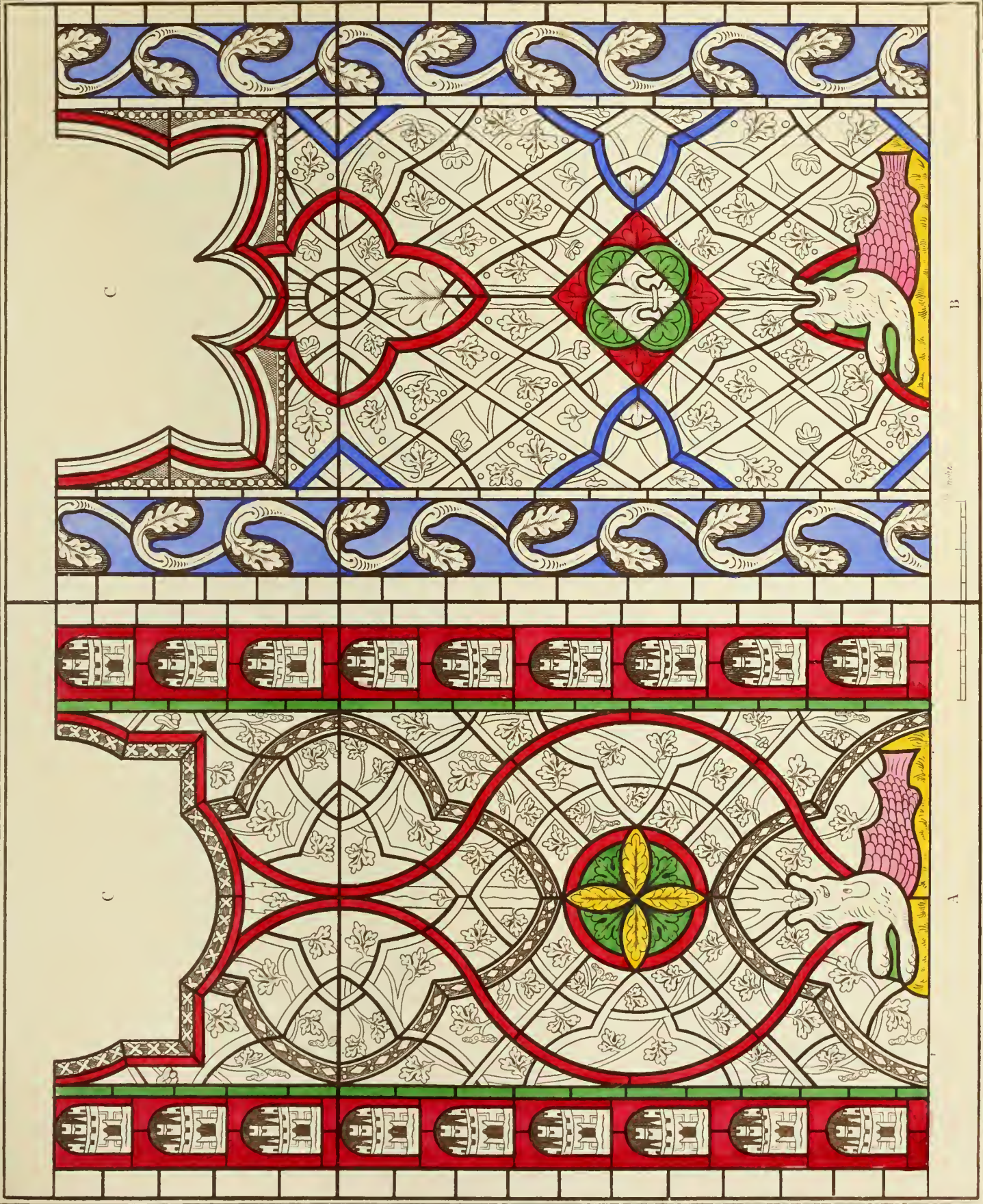
Drawn from Measure by J. G. Smith. INTERIOR. EXTERIOR. Plan of the Spire of the Cathedral of Winchester. J. G. Smith del. J. G. Smith sc.

OF THE CATHEDRAL OF WINCHESTER. BY J. G. SMITH.

Printed by J. G. Smith, 17, Pall Mall.







Engraved by Thorne & Son

COMPARTMENTS FROM THE WINDOWS IN THE CHURCH OF TORRINGTON, MASS.

THE CHURCH OF TORRINGTON, MASS. 1874

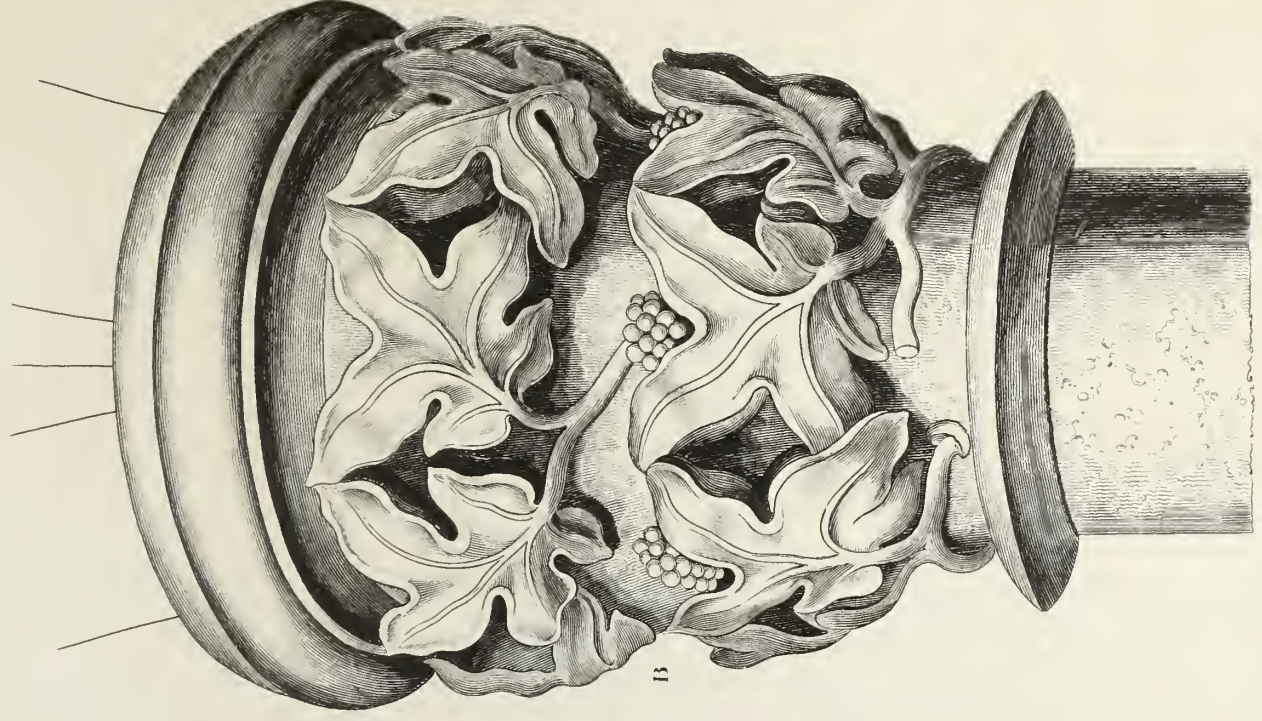
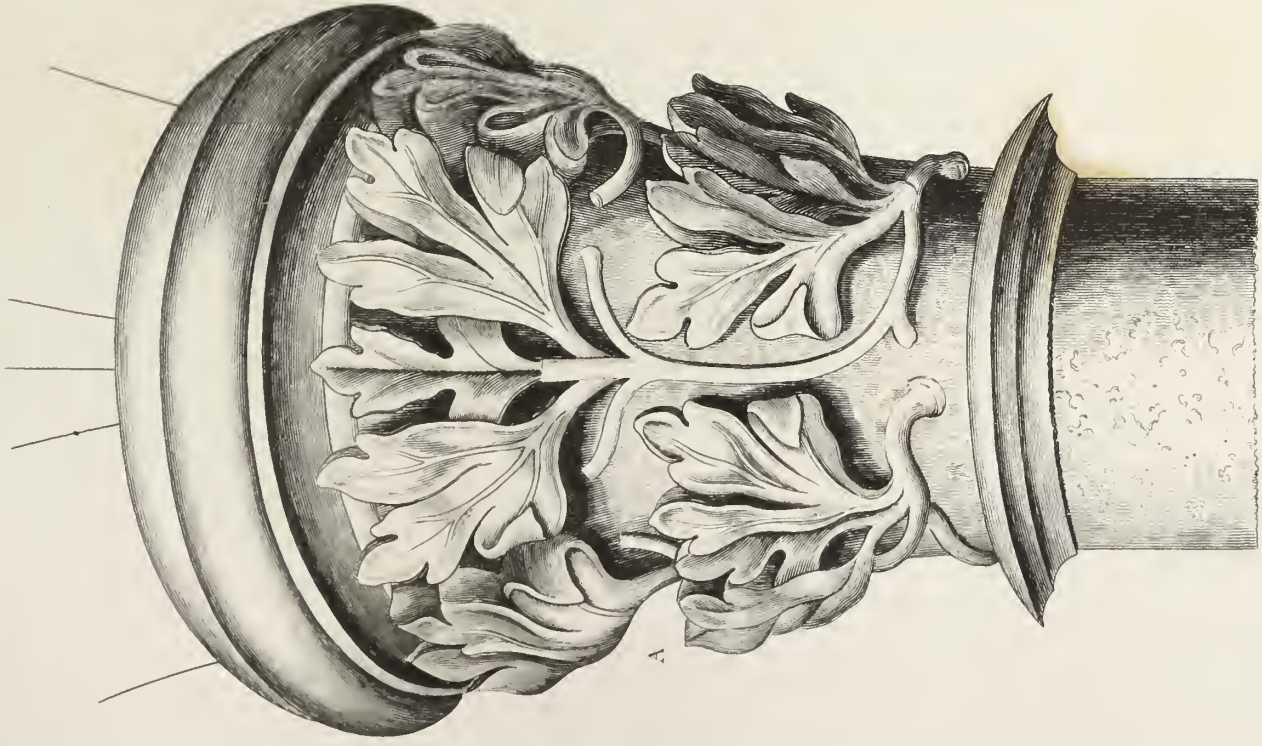


Drawn by John Browne

Etched by J. Browne & Son

FIG. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

York Engraved by John Browne & Son



CAPITALS IN THE CLAPHAM HOUSE

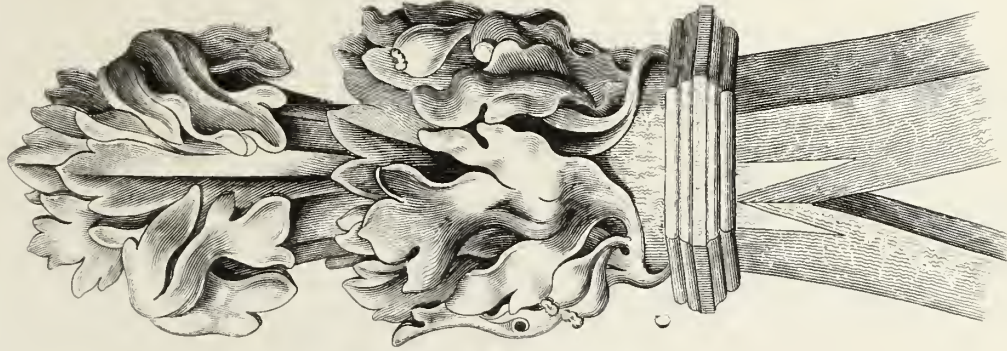
From the Clapham House, Clapham, Surrey, 1724.



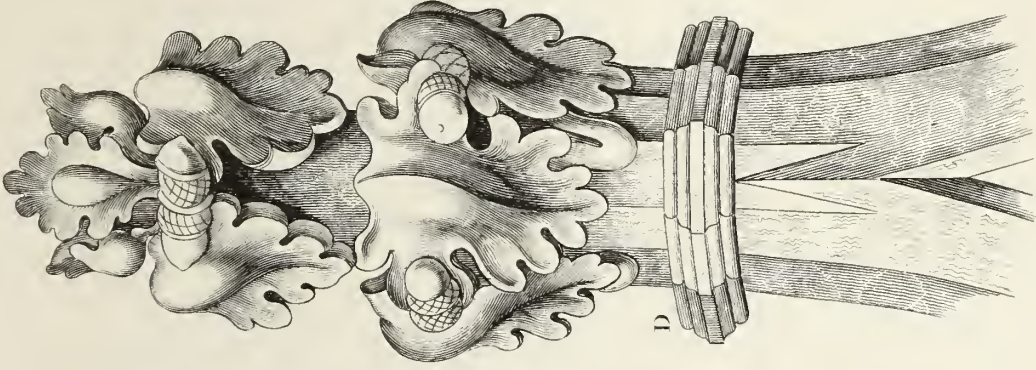
A



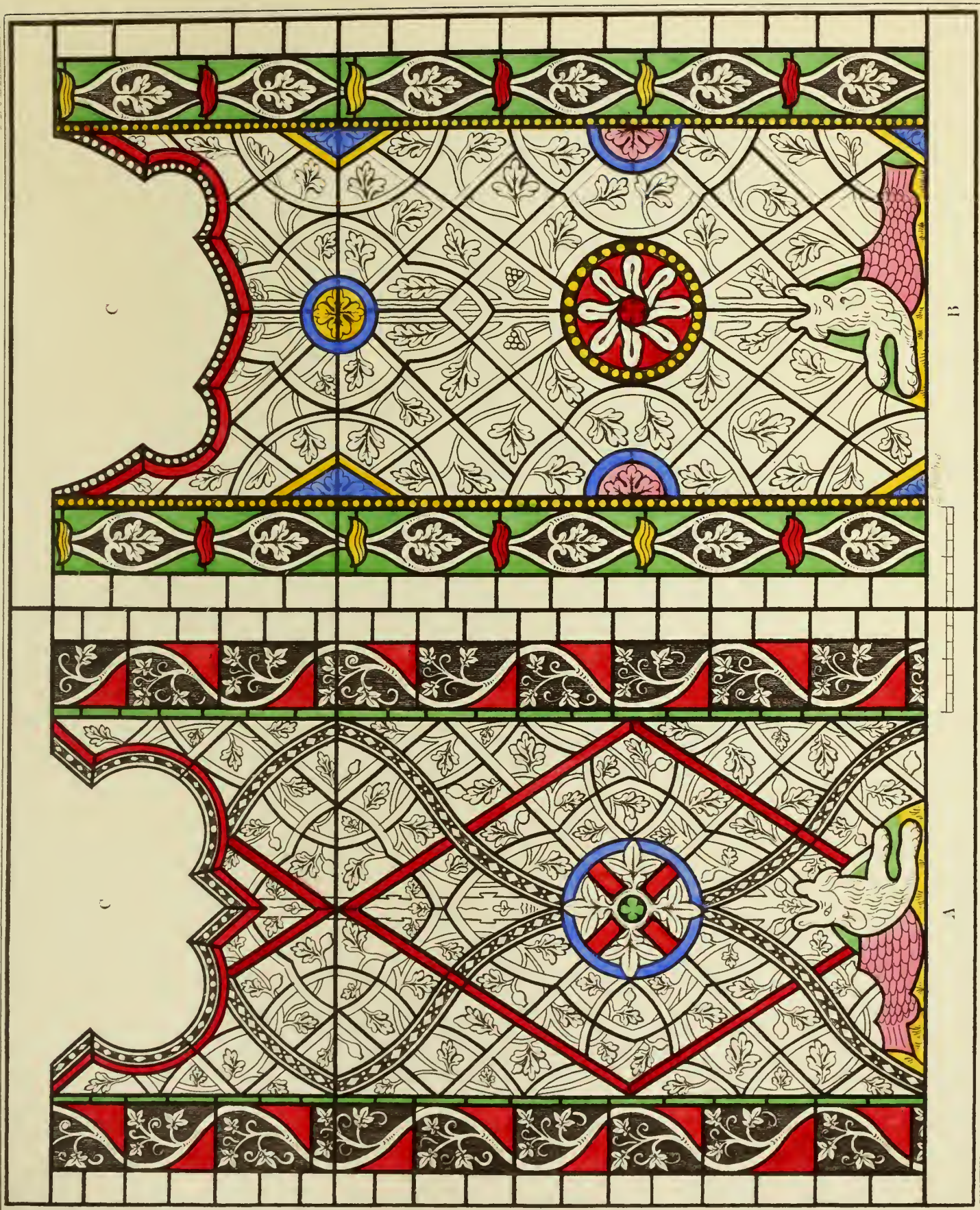
B

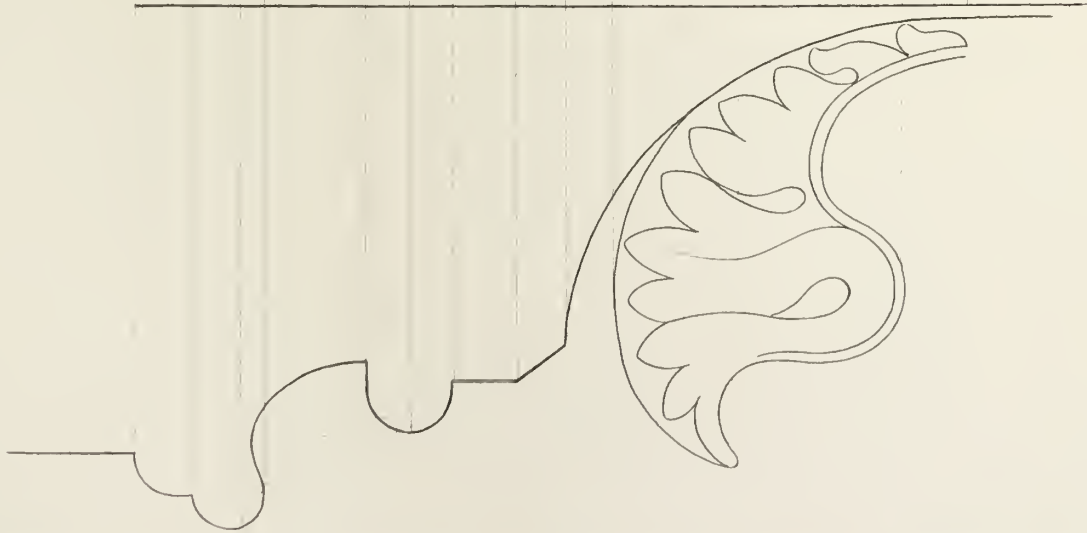


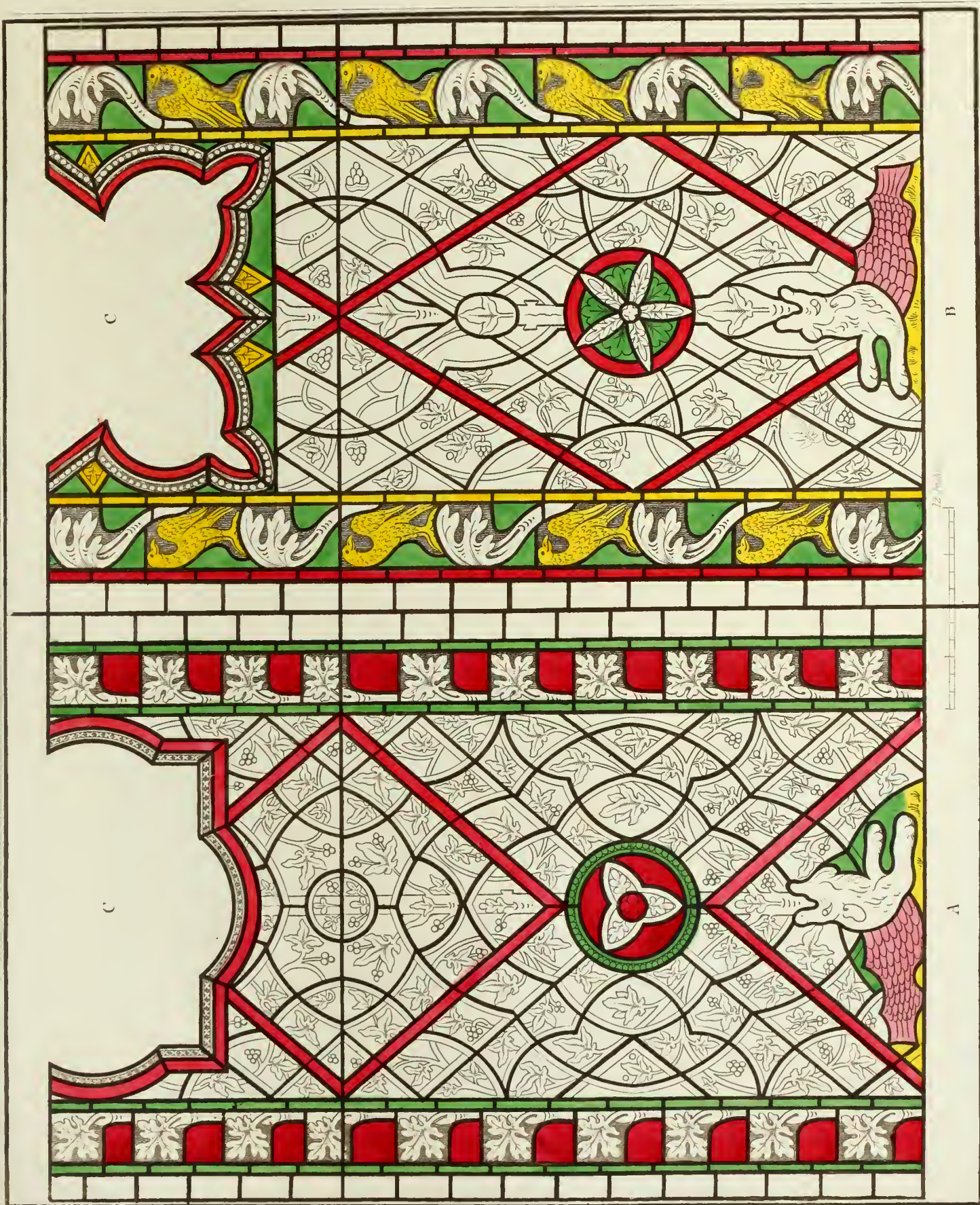
C

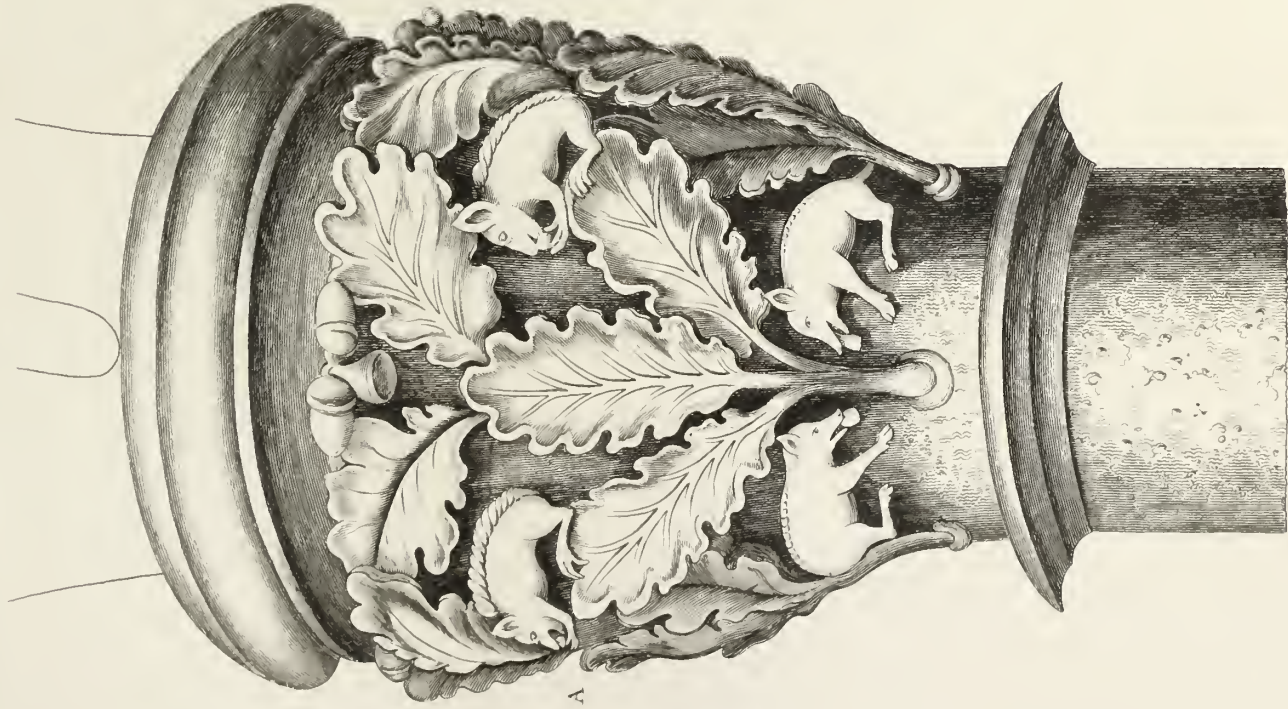


D









A



B

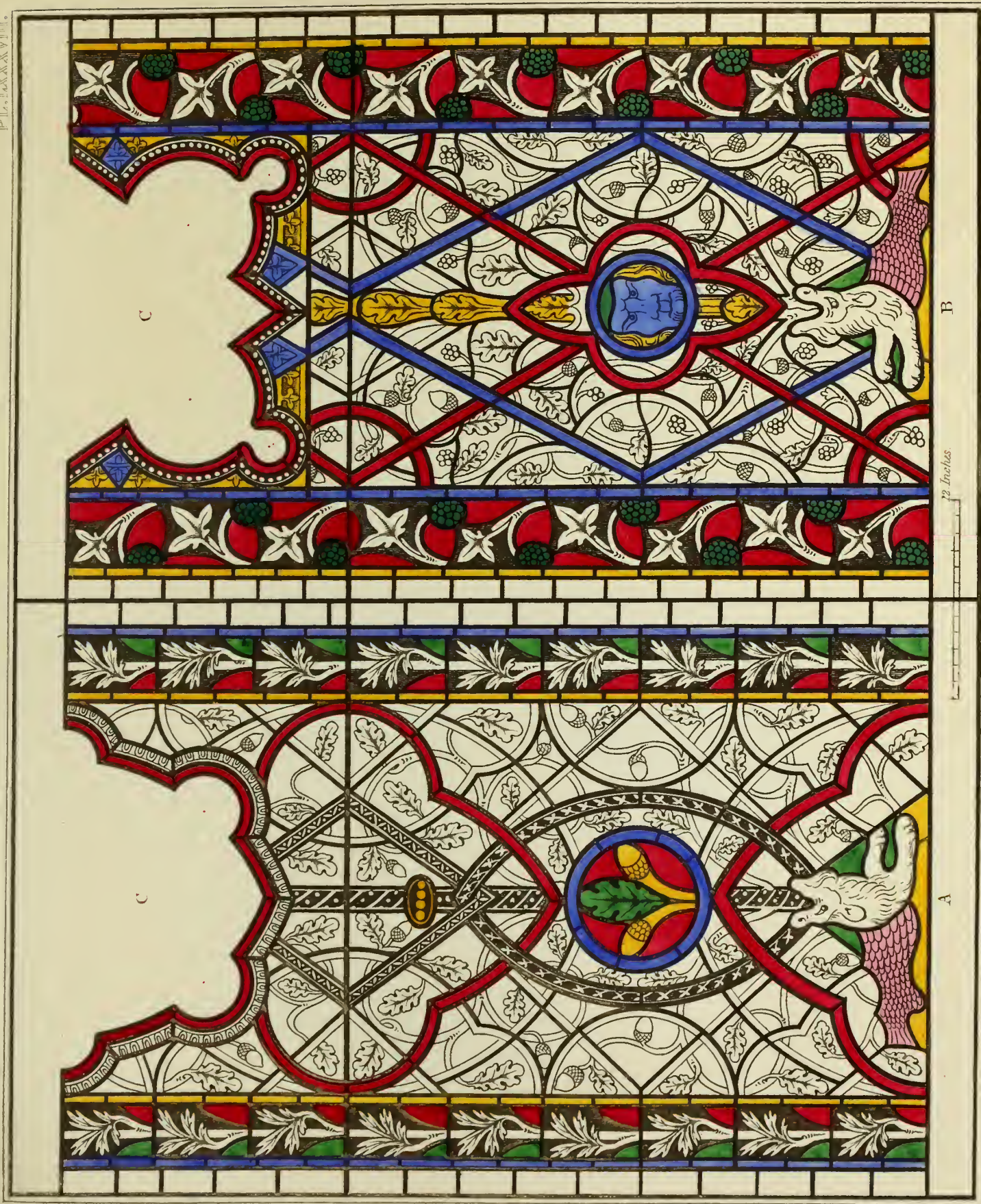


Drawn by John Browne

Etched by J. Browne & Son

PENDANTS ON THE CHAPTER HOUSE

York Published by John Browne Junr 1st 1842



Drawn by John Brownie

COMPARTMENTS FROM THE WINDOWS IN THE CHAPTER HOUSE.

Engraved by J. Brownie & Son.

York. Published by John Brownie June 1st 1842



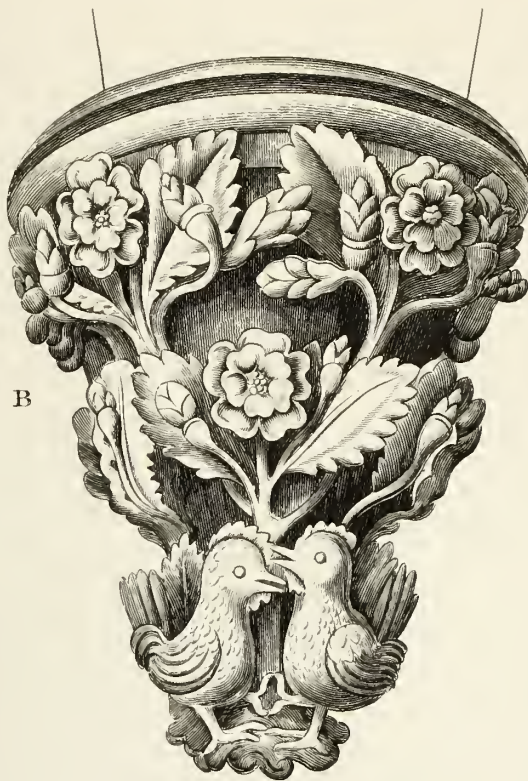
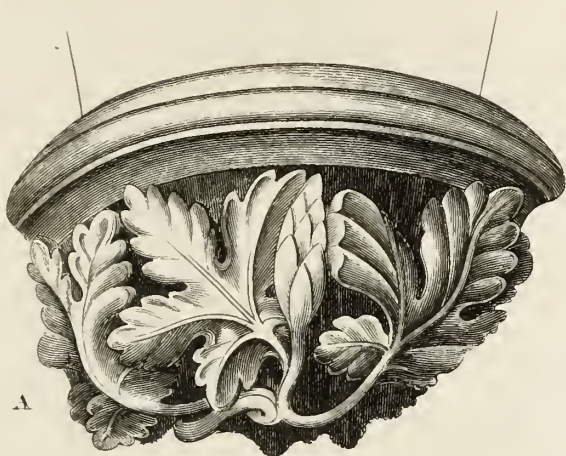
Drawn by J. hn Brown.

HEADS, IN THE CHAPTER HOUSE.

1844. Published by John Brown, June 1st 1842.

Engraved by J. Brown.



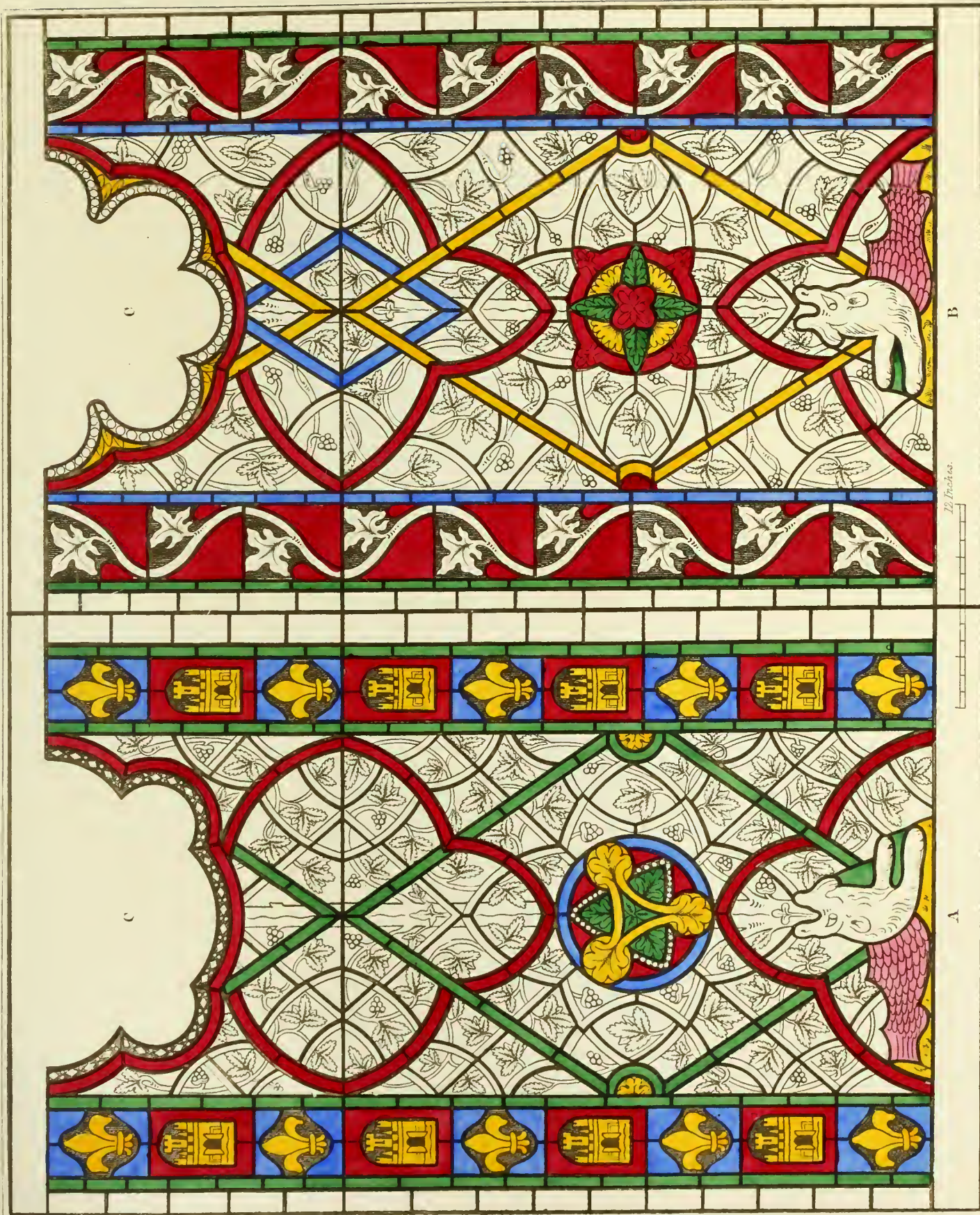


Drawn by John Browne

Etched by J. Browne & Son

ORNAMENTS, IN THE CHURCH OF YORK.

York Published by John Browne, Senr. 1842

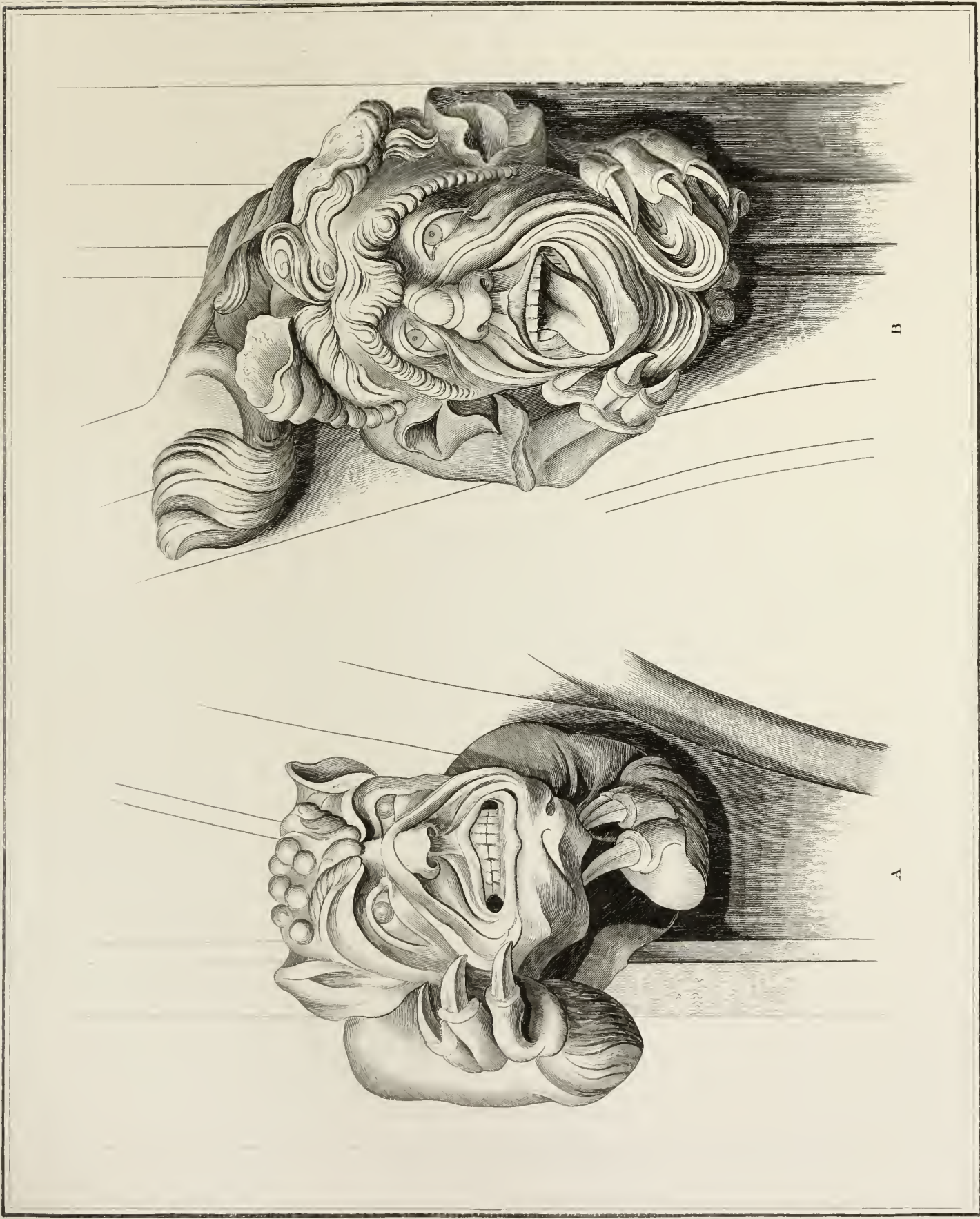


Drawn by J. H. Brown.

Etched by J. Brown & Son.

COMPARTMENTS FROM THE WINDOWS IN THE CHAPTER HOUSE.

York, Published by John Brown & Son, Sept. 1st 1842.

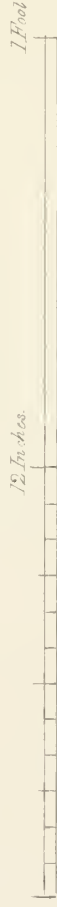
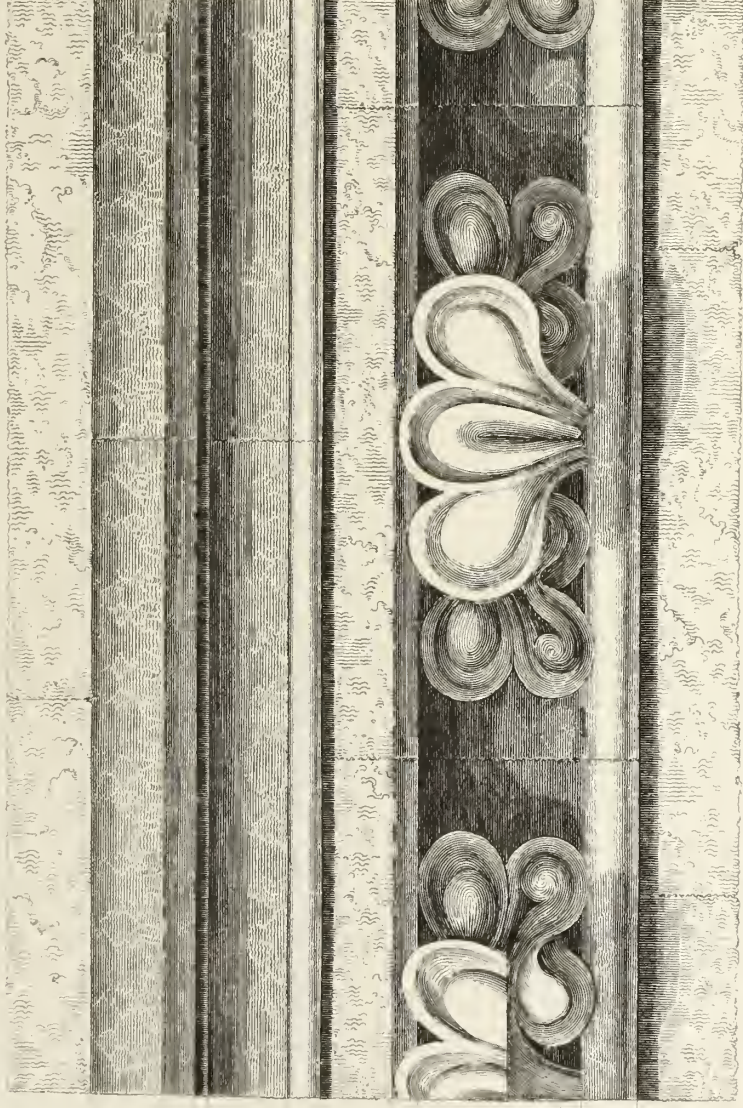
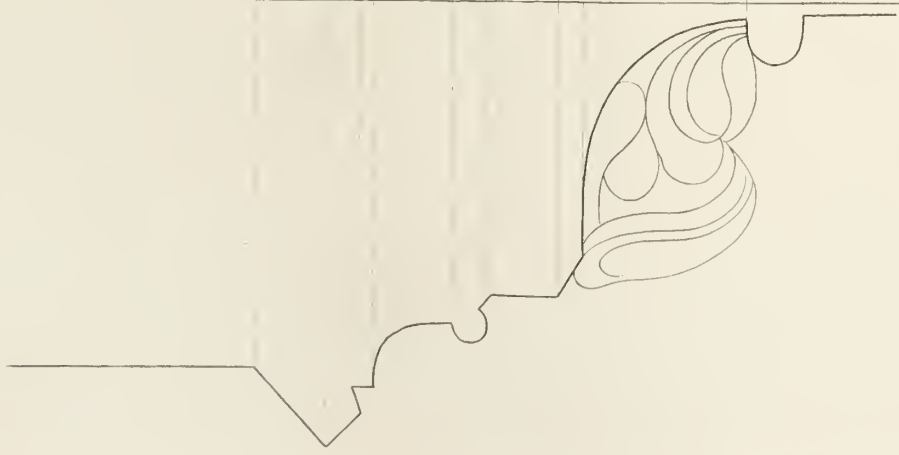


Drawn by John Browne.

Etched by J. Browne & Son.

HEADS, IN THE CHAPTER HOUSE.

Yorks. Published by John Browne, Sept. 1st 1842.

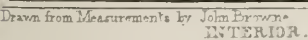


Drawn by John Browne.

Etched by J. Browne & Son.

A CORNICE, OUTSIDE OF THE VESTIBULE OF THE CHAPTER-HOUSE.

York. Published by John Browne, Sept. 7. 1842.

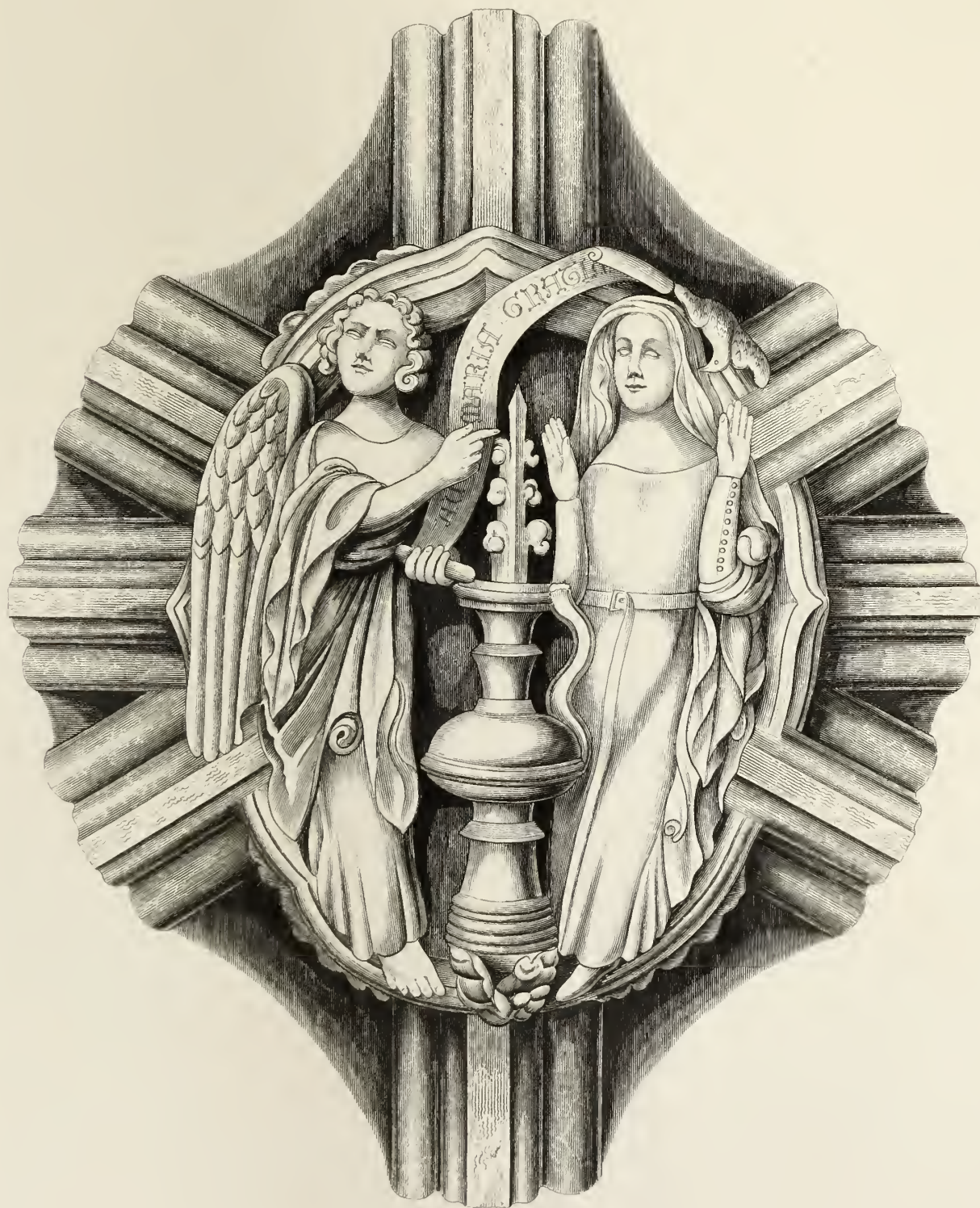


EXTERIOR.

Printed by J Browne & Son.

ONE COMPARTMENT OF NAVE, AND SECTIONS OF MOULDINGS.

7. 12. 1841. Mr. Irvine. 20th 1841.



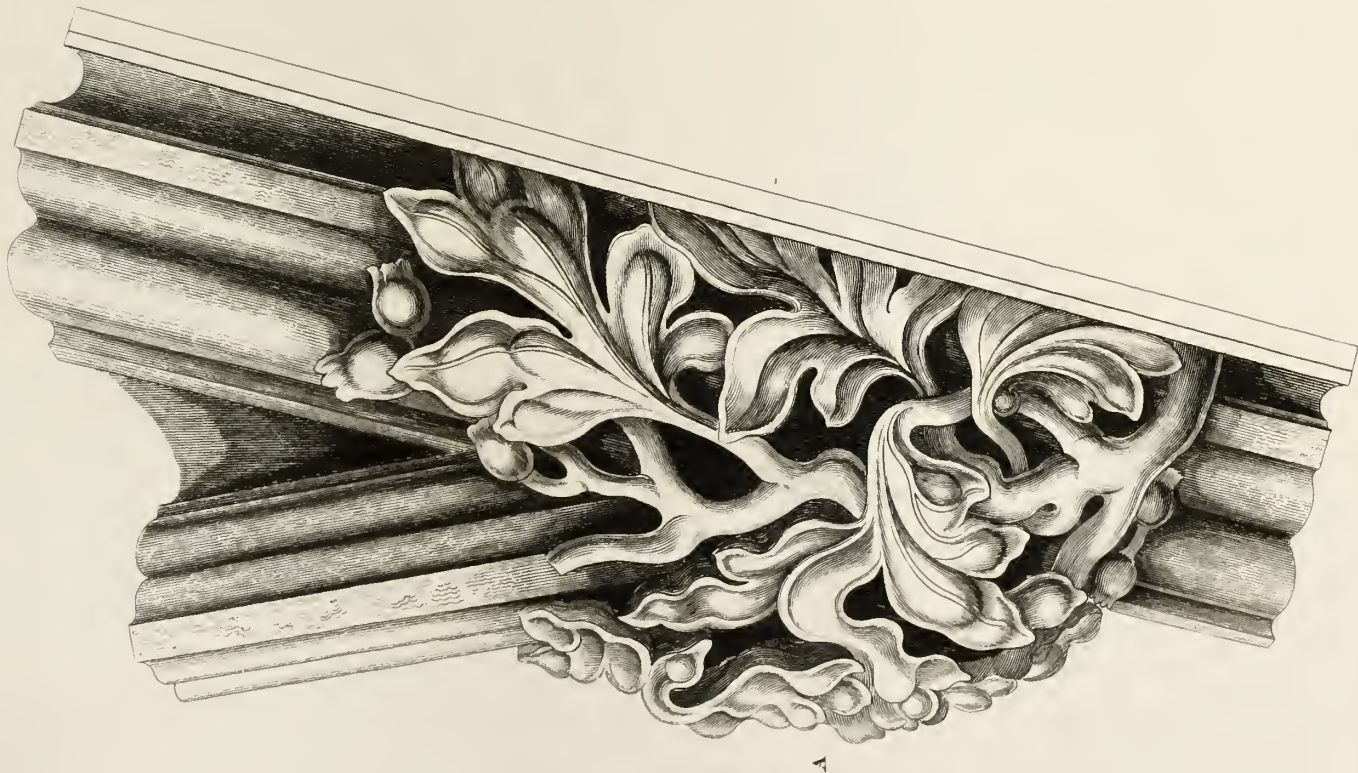
Drawn by John Browne

ANNUNCIATION.

Etched by J. Browne & Son

A LARGE BOSS, IN THE NAVE.

York. Published by John Browne, Decr 1, 1842.



A



B

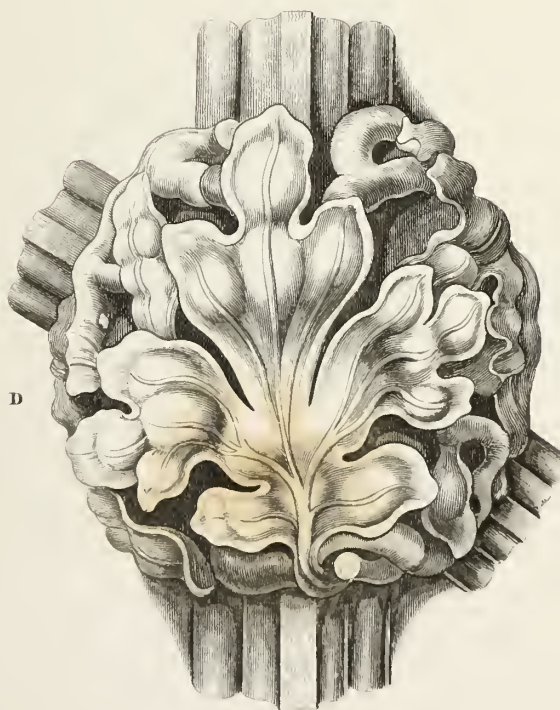
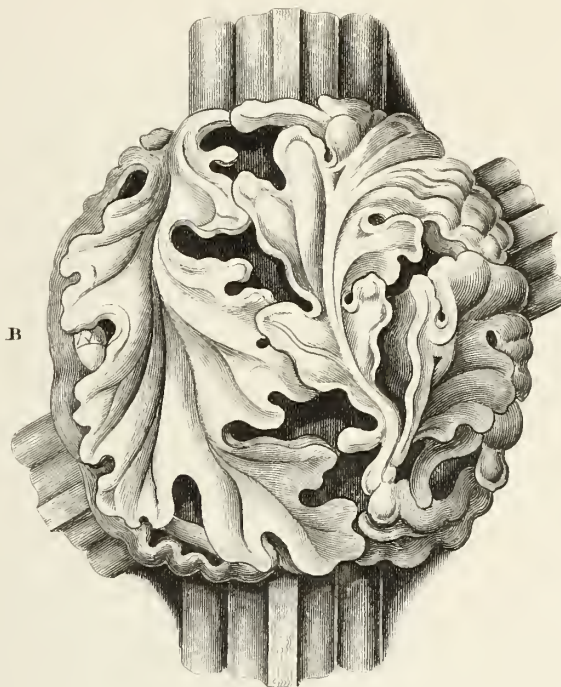
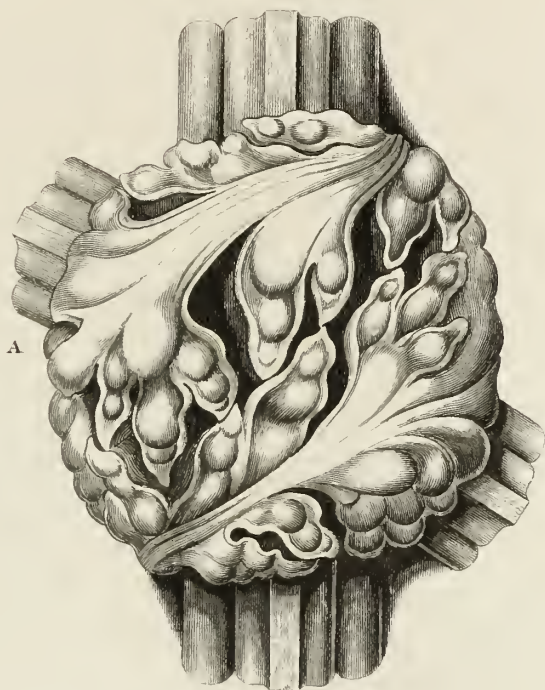
Drawn by John Brown

Engraved by J. Brown & Son.

SPRINGING BOSSES, IN THE NAVE.

York, Published by John Brown, Decr 21 1842



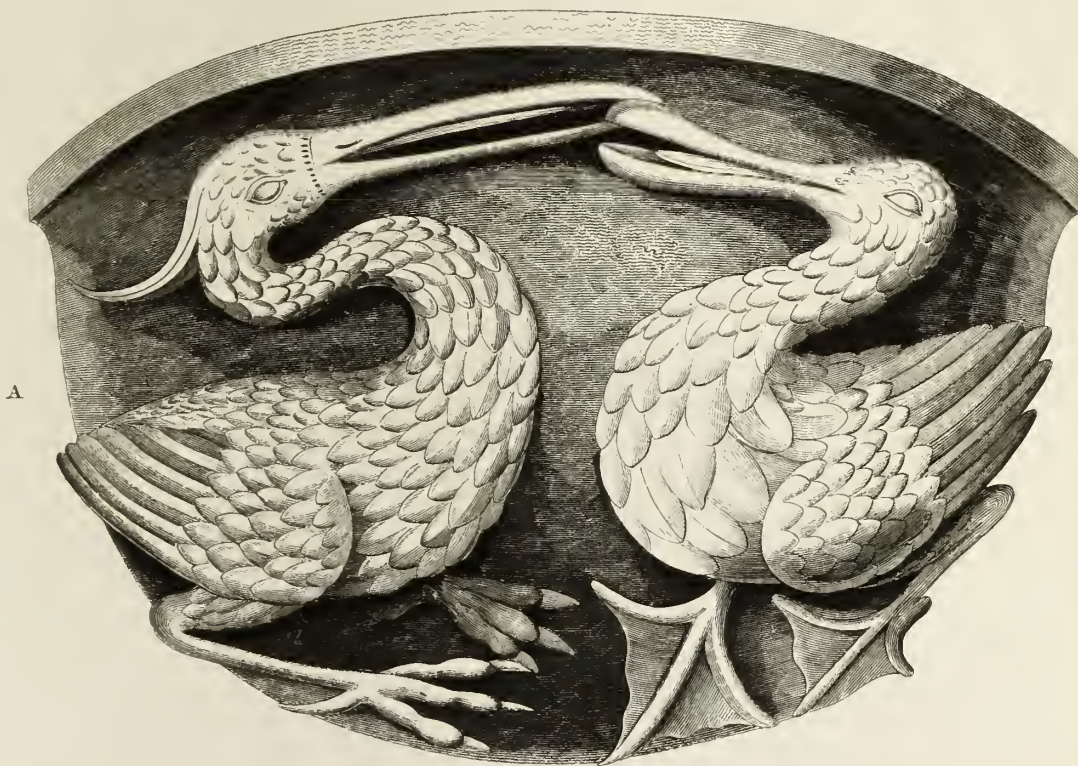


Drawn by John Browne

Placed by J Browne & Son

BONES IN THE NAVE.

York, Published by J. Browne. Dec. 17842



Drawn by John Browne

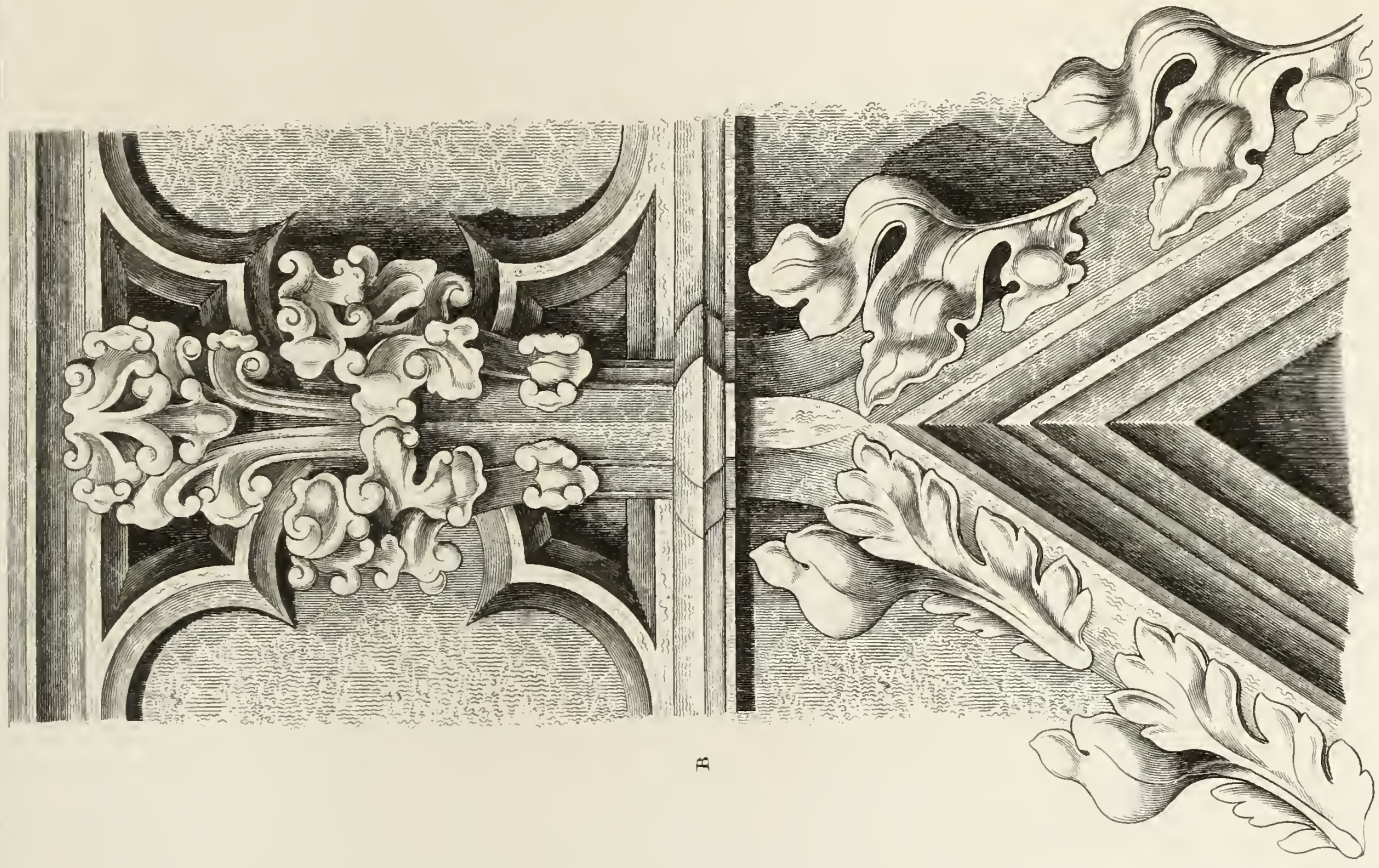
Etched by J. Browne & Son

BRACKETT BOSSES, IN THE NAVE.

York, Published by John Browne, Dec: 1st 1842



A



B

Drawn by John Brown

Engraved by J. Brown & Son

BRACKETTS AND FINIALS IN THE NAVE

York. Published by John Brown, Dec. 7th 1842

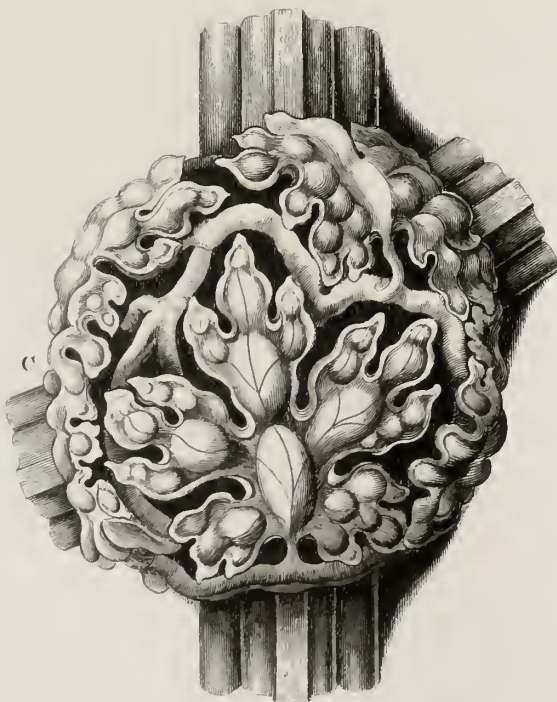
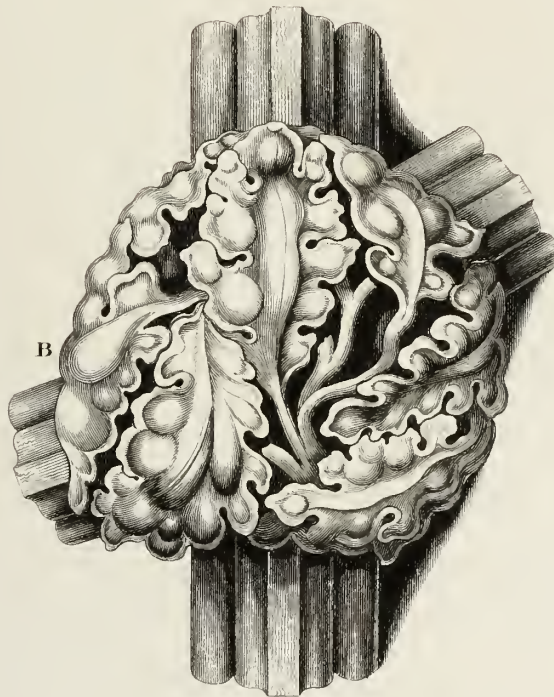
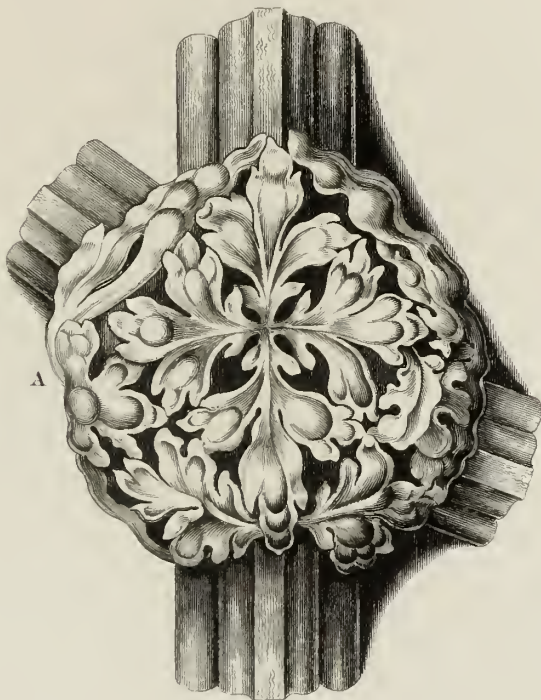


Drawn by John Brown

Engraved by J. Brown & Son

NATIVITY
A LARGE BOSS, IN THE NAVE

York, Published by John Brown, March 1st 1848



Drawn by John Brown.

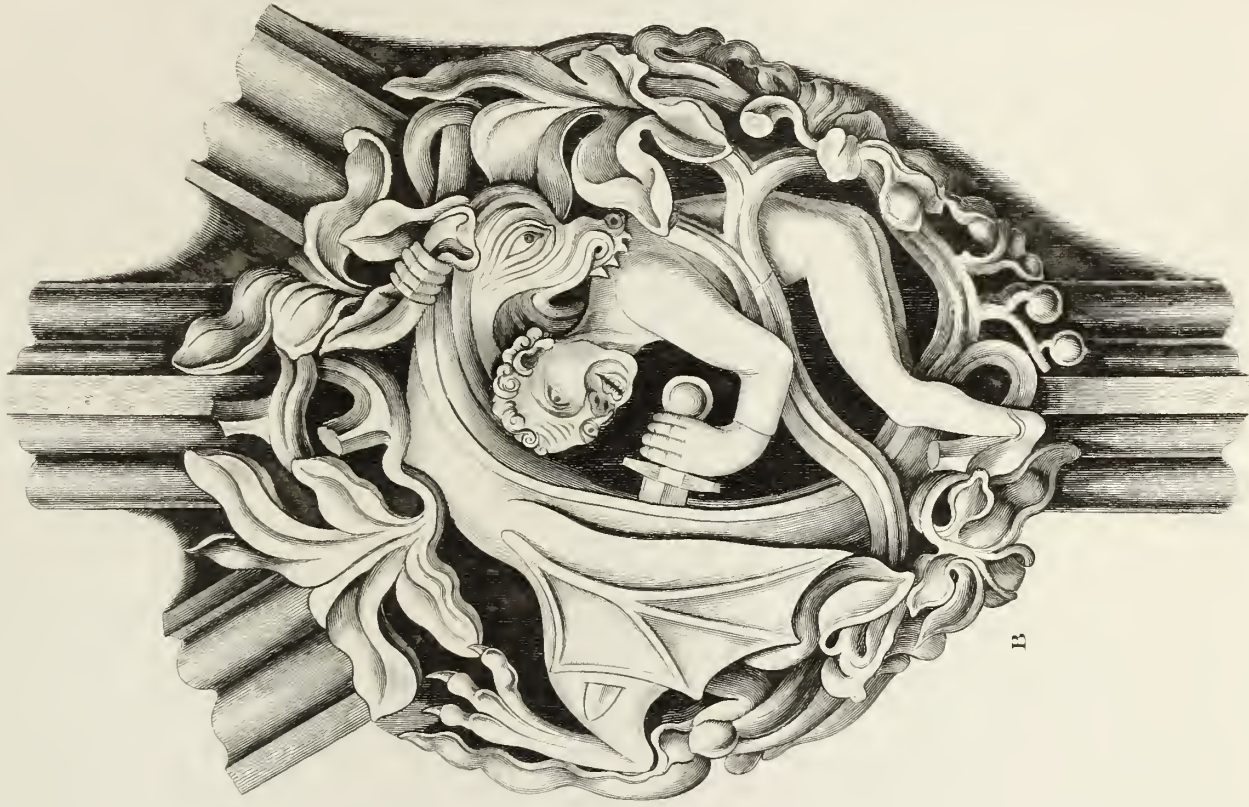
Enched by J. Browne & Son

BOSSES, IN THE NAVE.

York. Published by John Browne, March 1st 1843.



A

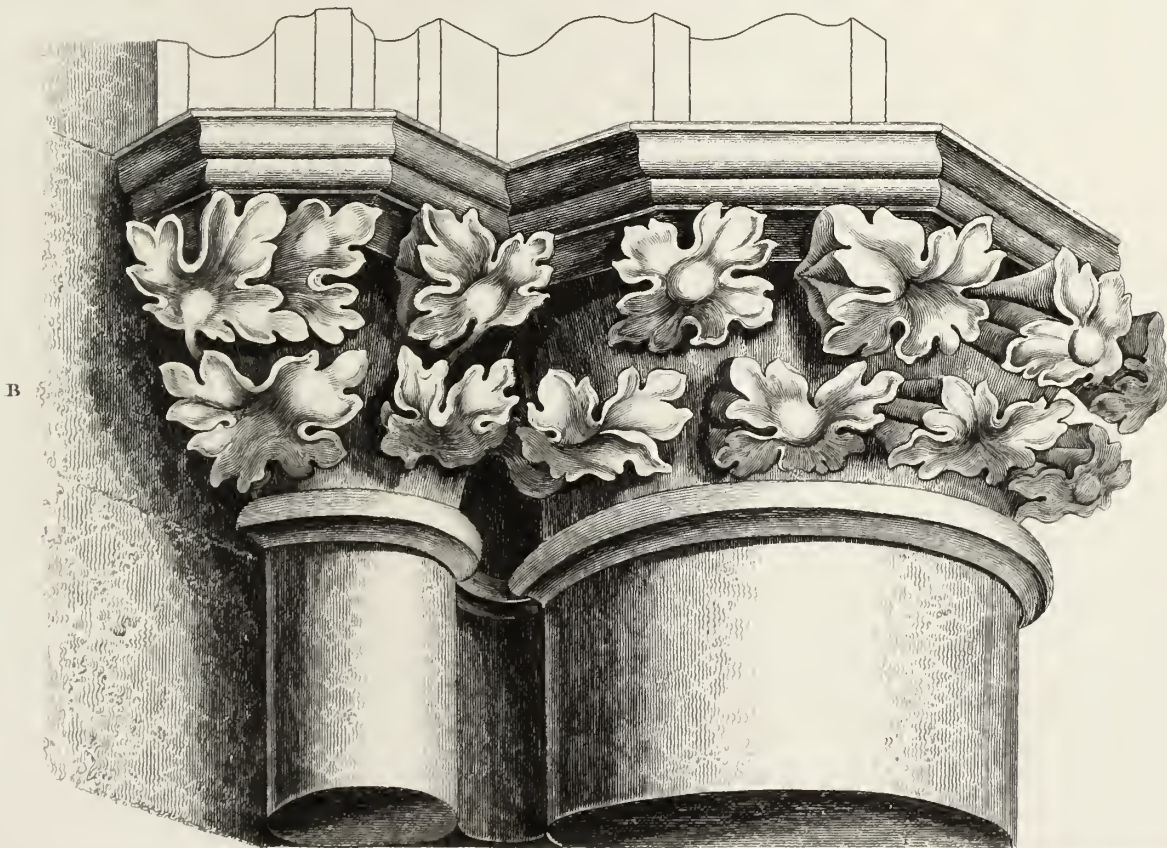
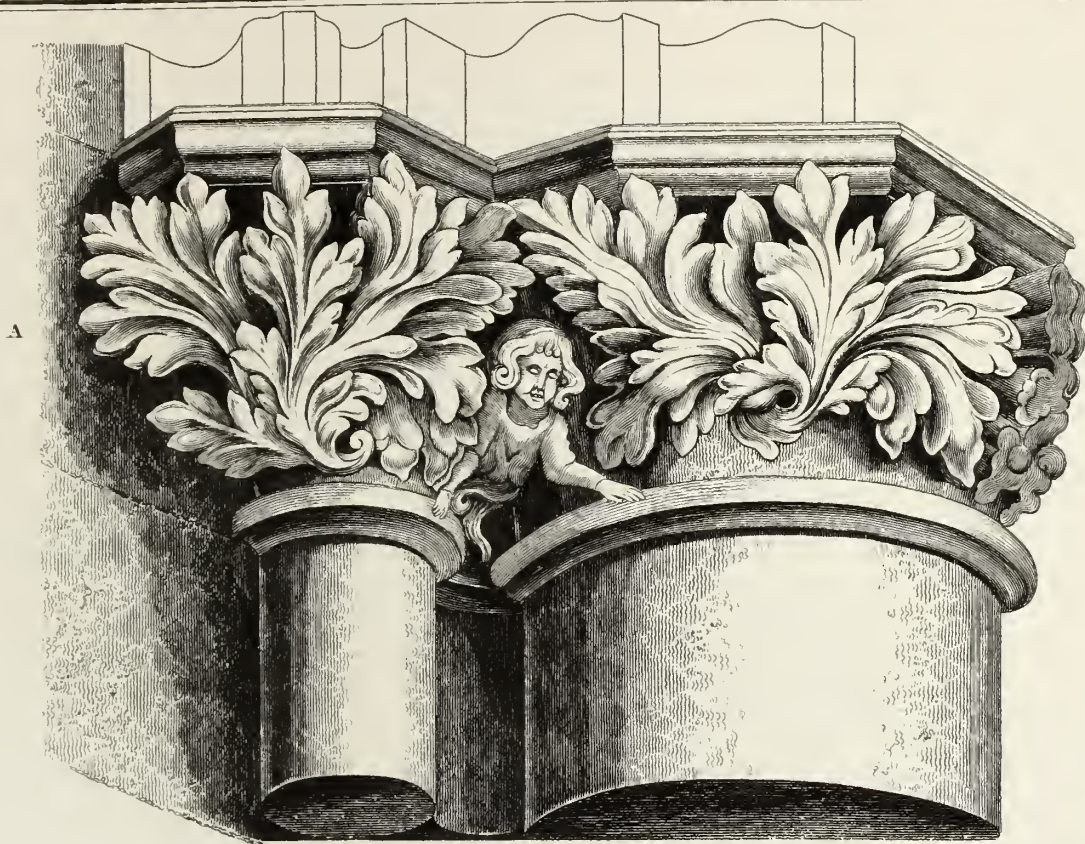


B

SPRINGING BOSSES, IN THE NAVE.
Y. & C. Published by John Browne, March 1st 1843

Drawn by John Browne

Engraved by J. Browne & Son



Drawn by John Browne.

Etched by J. Browne & Son.

CAPITALS, IN THE NAVE.

York, Published by John Browne, March 1783.



Drawn by John Browne

Etched by J. Browne & Son.

BOSSSES, IN THE NAVE.

York. Published by John Browne, March 1st, 1843.



Drawn by John Brown.

Engraved by J. Brown & Son.

THE WISE MEN OFFERING.
A LARGE BOSS, IN THE NAVE.

York, Published by John Brown, June 1st 1843

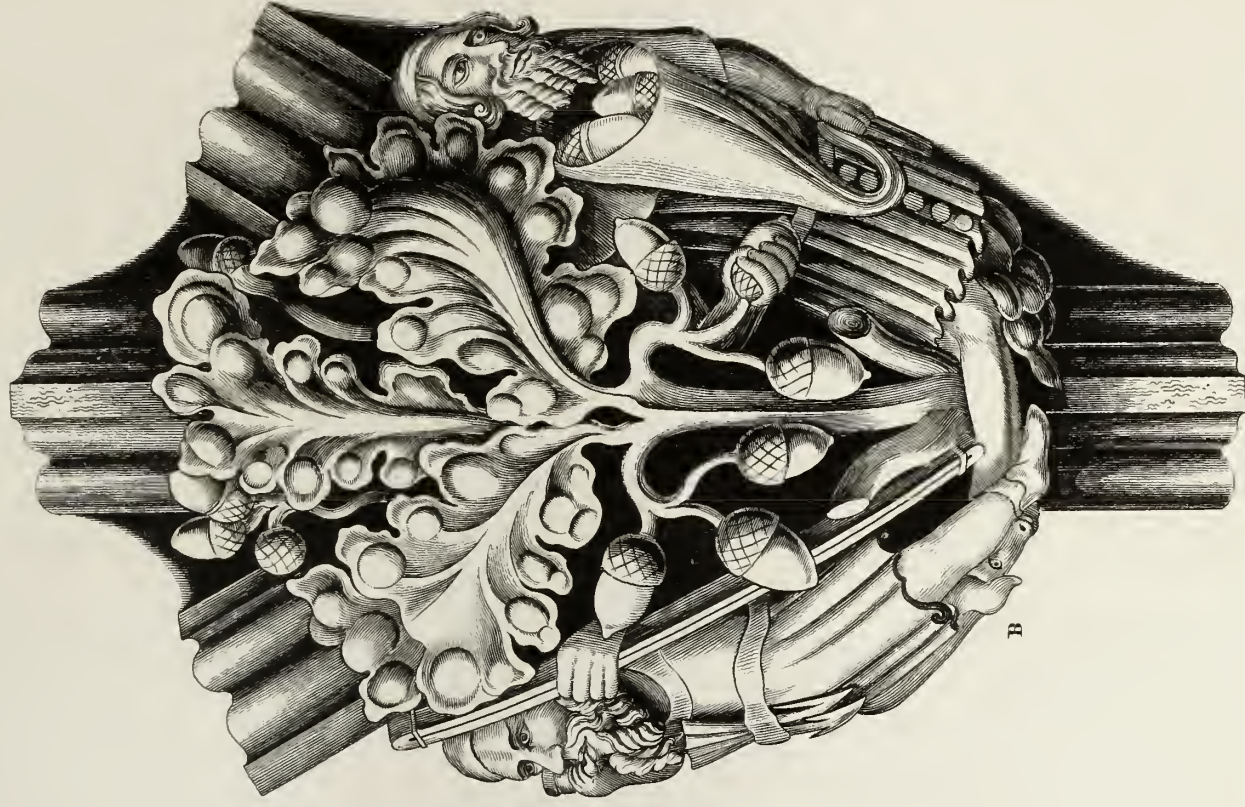


Drawn by John Brown.

Etched by J. Brown & Co.

CROCKETS AND FINIALS IN THE NAVE.

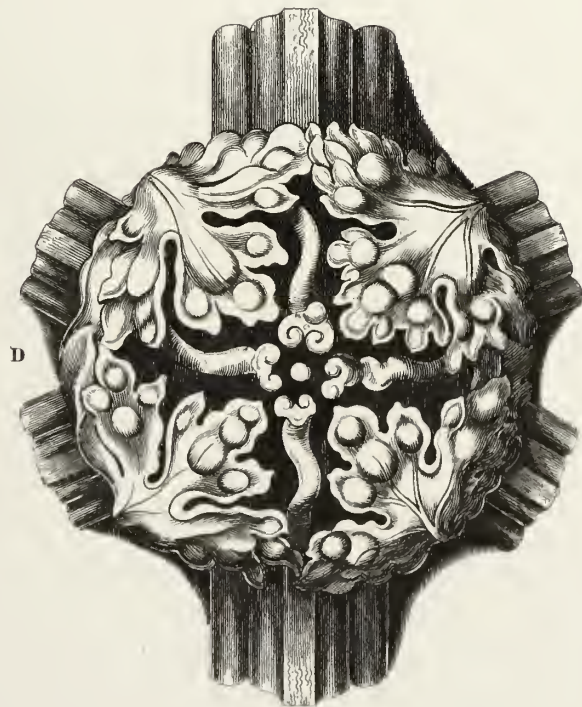
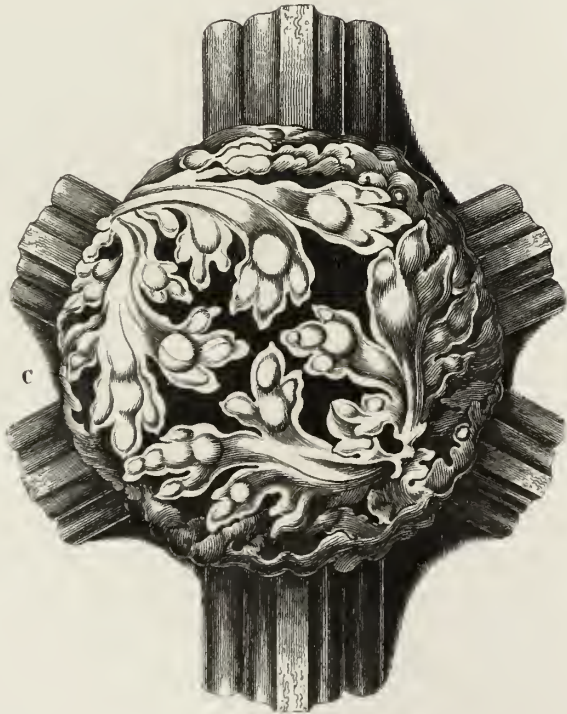
York, published by John Brown, June 1st 1843.



Drawn by John Browne.

SPRINGING BOSSES, IN THE NAVE.
York, Published by John Browne, June 1. 1843.

Engraved by J. Browne & Son.



Drawn by John Browne.

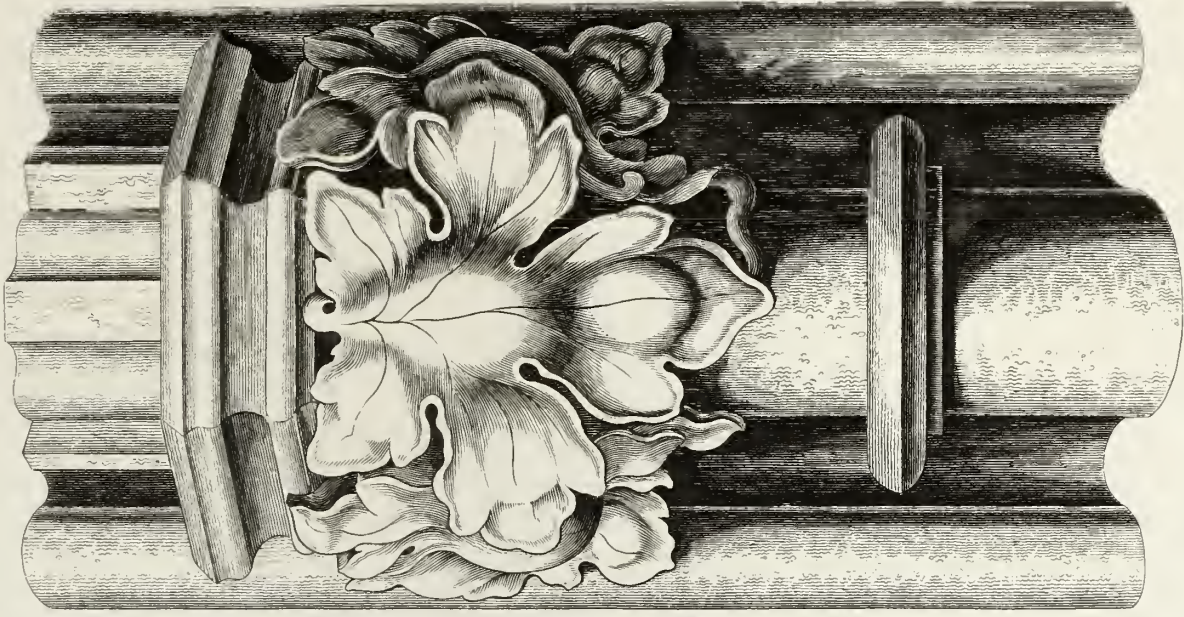
Etched by J. Browne & Son.

BOSSSES. IN THE NAVE.

York, Published by John Browne, June 1st 1843.



A



B

Drawn by John Brown.

Etched by J. Browne & Son.

WINDOW CAPITALS, IN THE NAVE
York, Published by John Browne, June 1st 1843

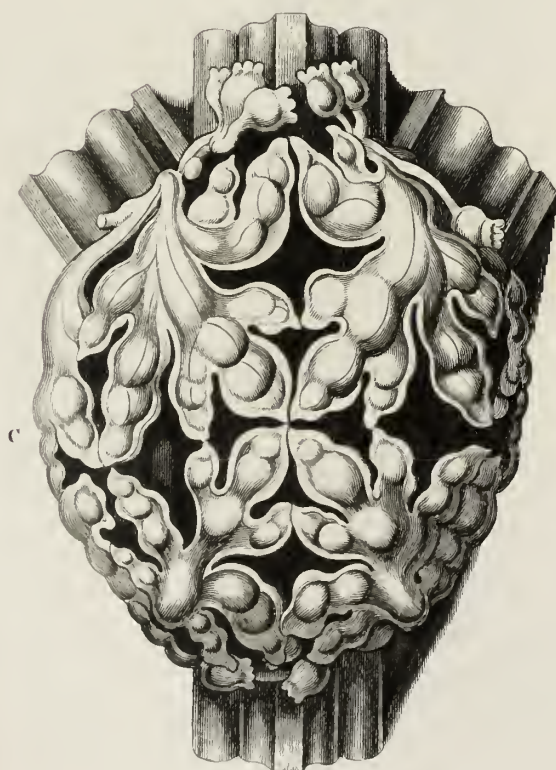
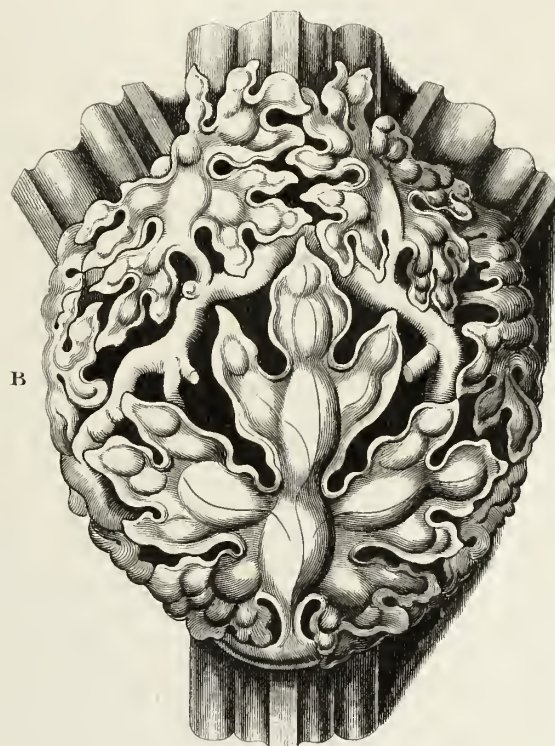
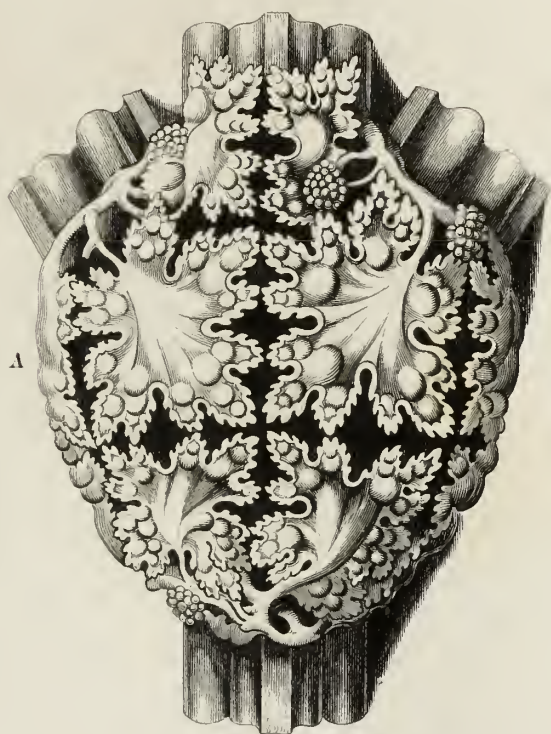


Drawn by John Browne

Engraved by J. Browne & Co.

THE RESURRECTION

York Published by John Browne, 1843

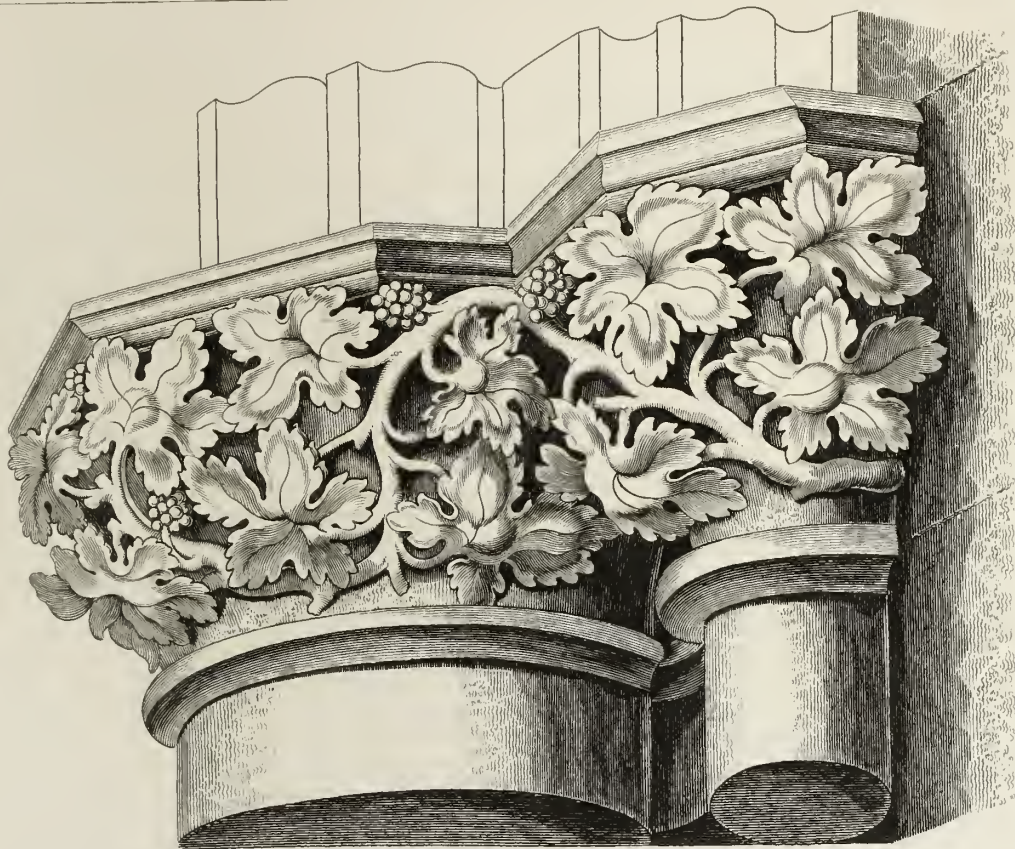


Drawn by John Browne

Etched by Browne & Son

SPRINGING BOSSES, IN THE NAVE.

York, Published by John Browne, Sept. 2. 1843.



A



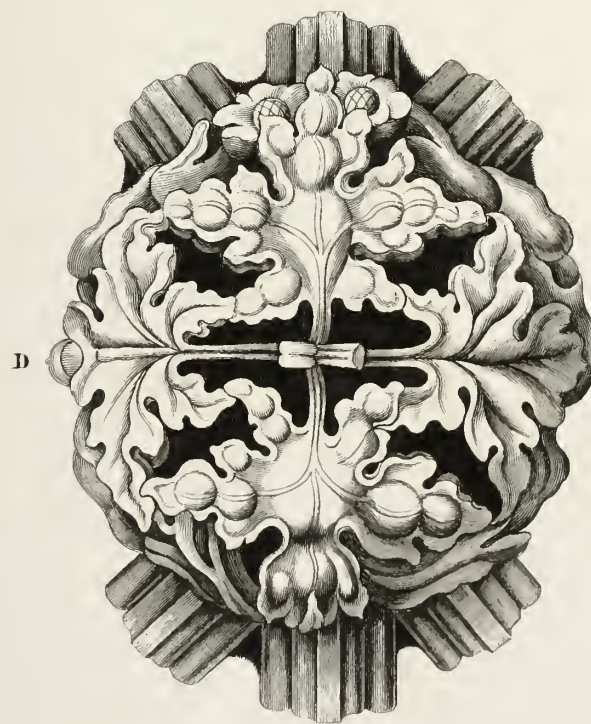
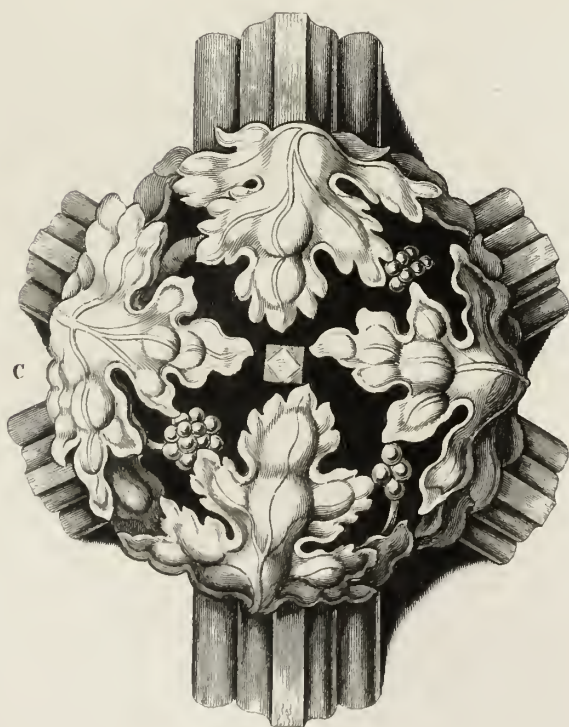
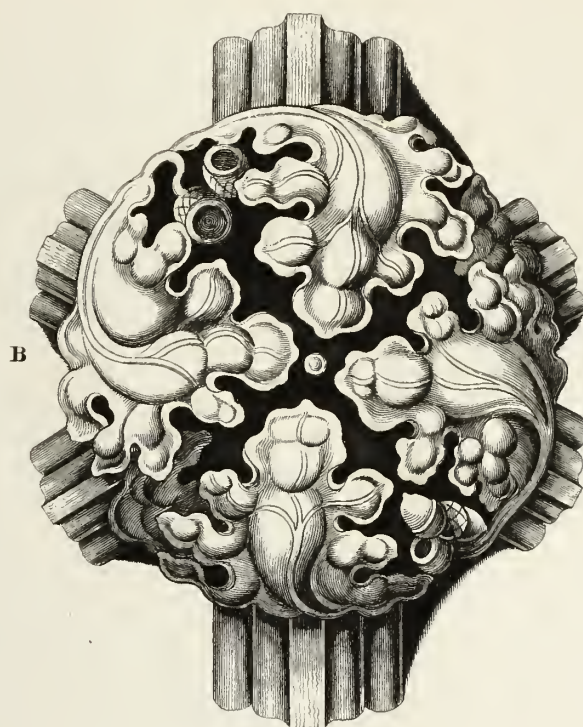
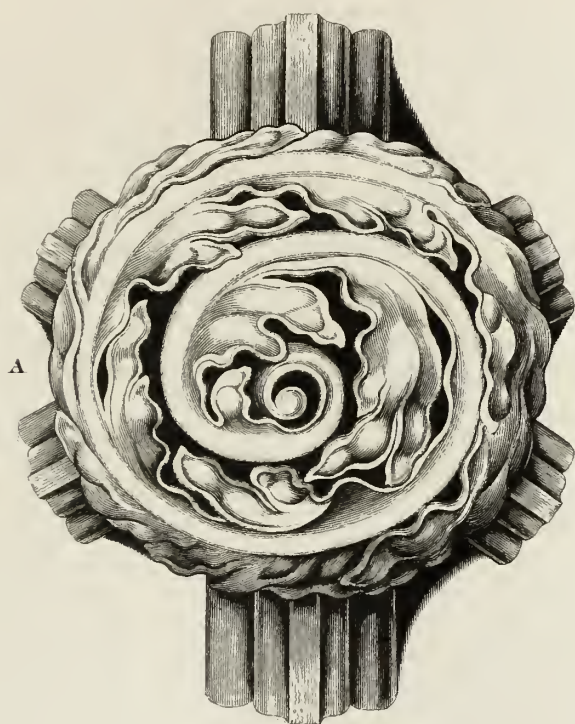
B

Drawn by John Browne

Etched by J. Browne & Son.

CAPITALS, IN THE NAVE.

York, Published by John Browne, Sept. 1st 1843



Drawn by John Browne.

Etched by J. Browne & Son.

BOSSSES, IN THE NAVE.

York, Published by John Browne, Sept. 11. 1843.

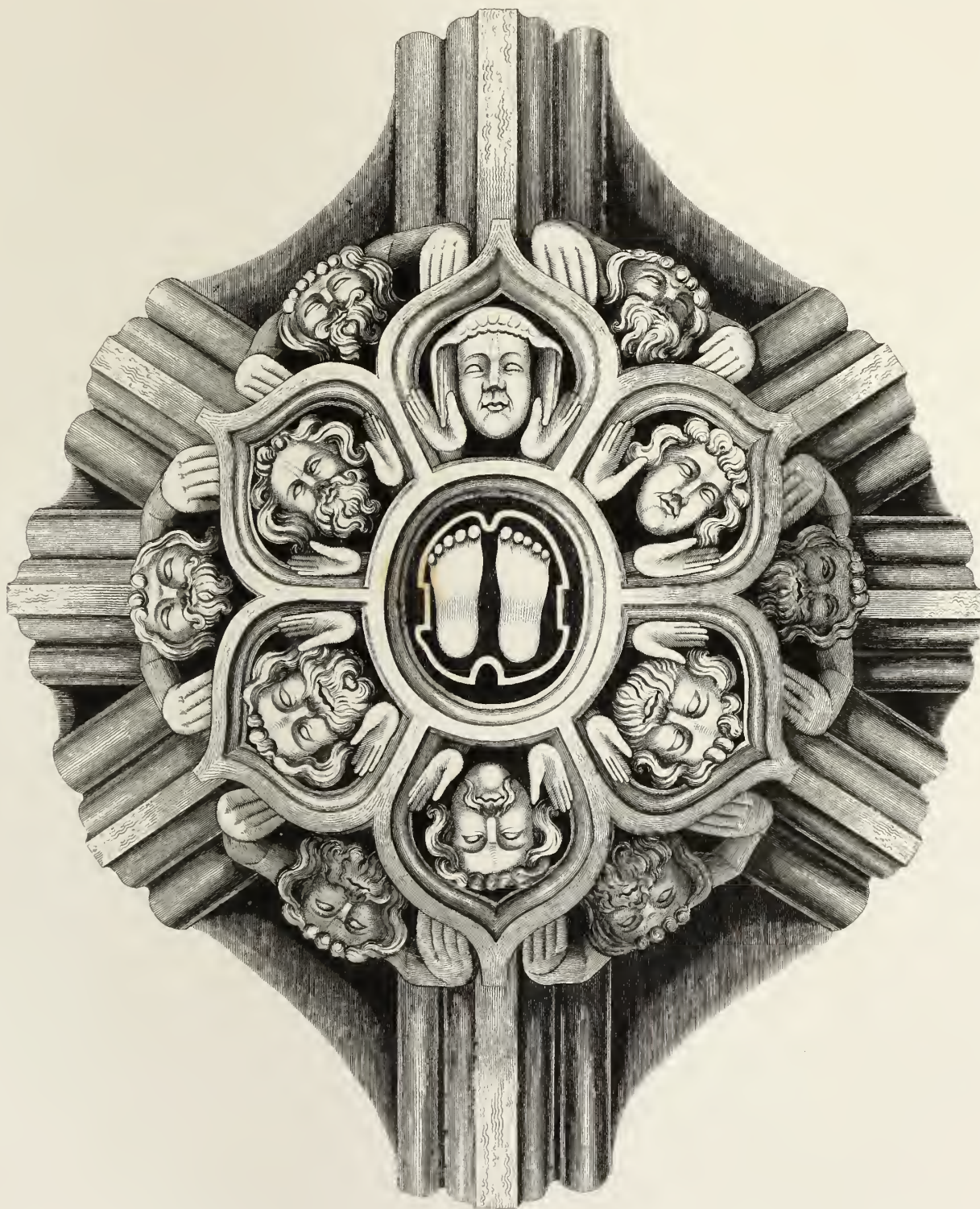


Drawn by John Browne.

Etched by J. Browne & Son.

BRACKETT BOSSES, IN THE NAVE.

York, Published by John Browne, Sept. 1st 1843



Drawn by John Browne

Engraved by J. Browne & Son

THE ASCENSION.

York, Published by John Browne, Feb^y 1st 1844.



Drawn by John Browne

Etched by J. Browne & Son

BOSSSES, IN THE NAVE.

York, Published by John Browne, Feb 1st 1844.

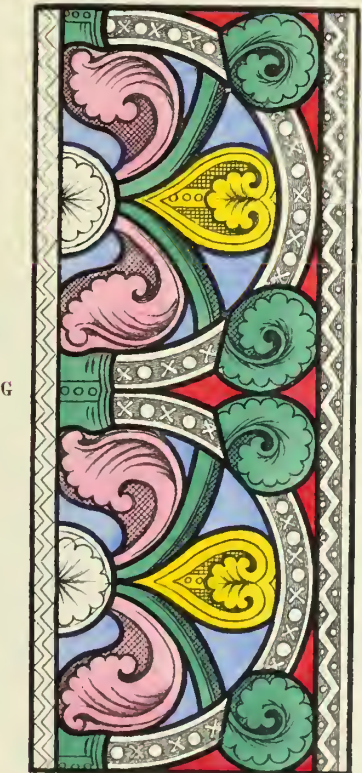


Drawn by John Browne

Etched by John Browne & Son

THE DESCENT OF THE HOLY GHOST.

York, Published by John Browne, Feb. 1st 1844



12 Inches

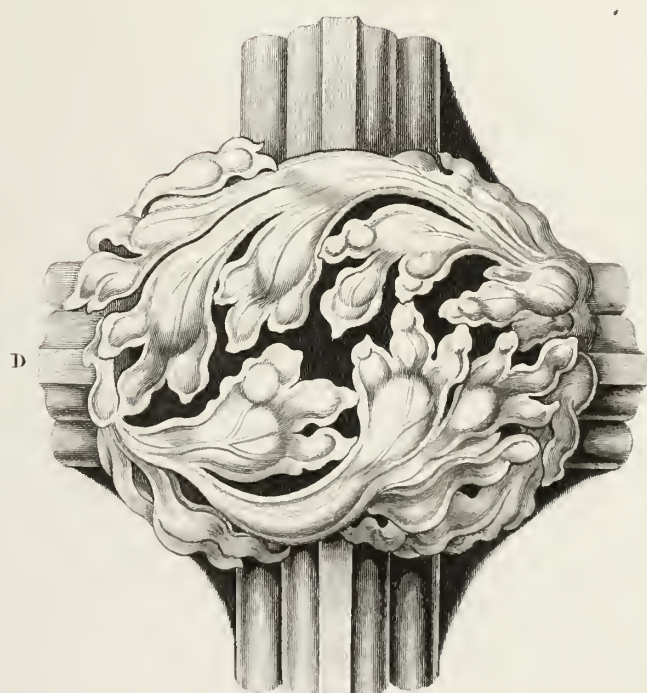
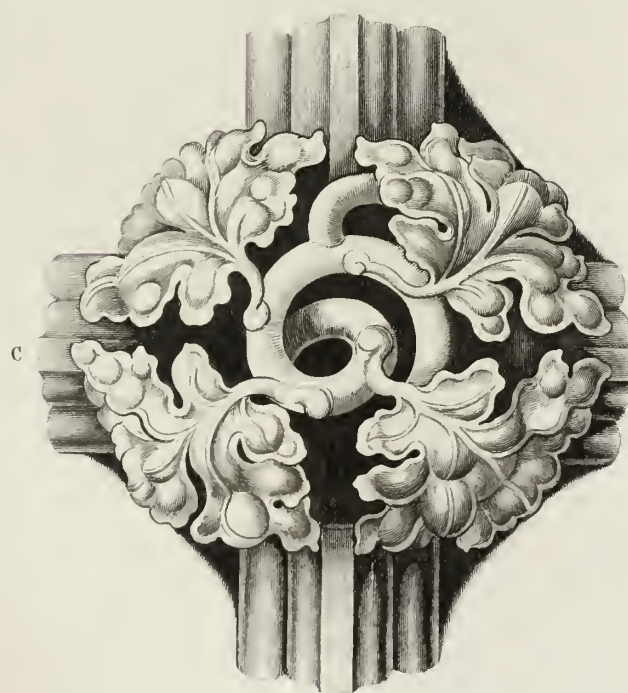
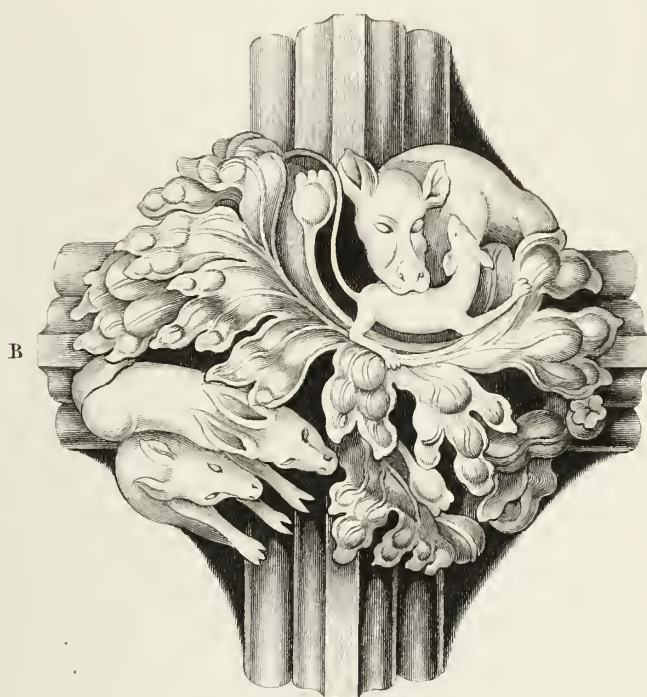
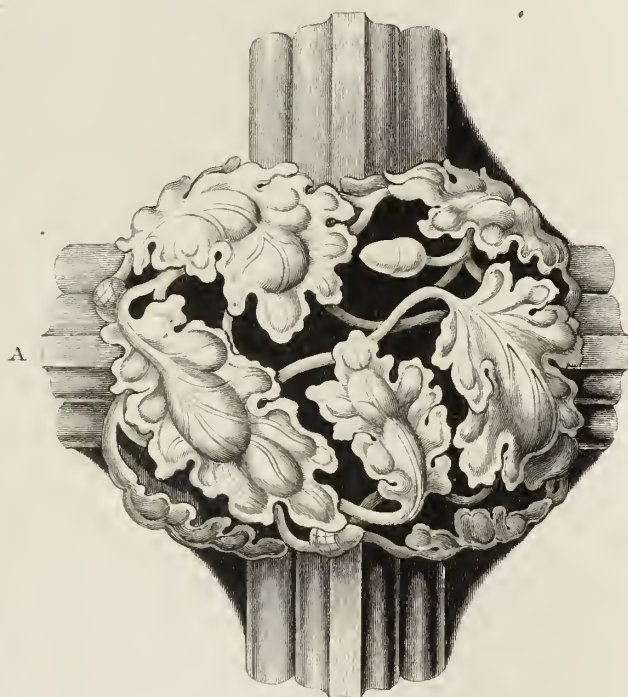
12 Inches

Drawn by John Brown.

Engraved by J. Brown & Son.

SPECIMENS OF GLASS, IN THE NAVE.

York, Published by John Browne, Feb 1st 1844



Drawn by John Browne

Etched by J. Browne & Son

BOSSES, IN THE NAVE
 York. Published by John Browne, Feb 1st 1847

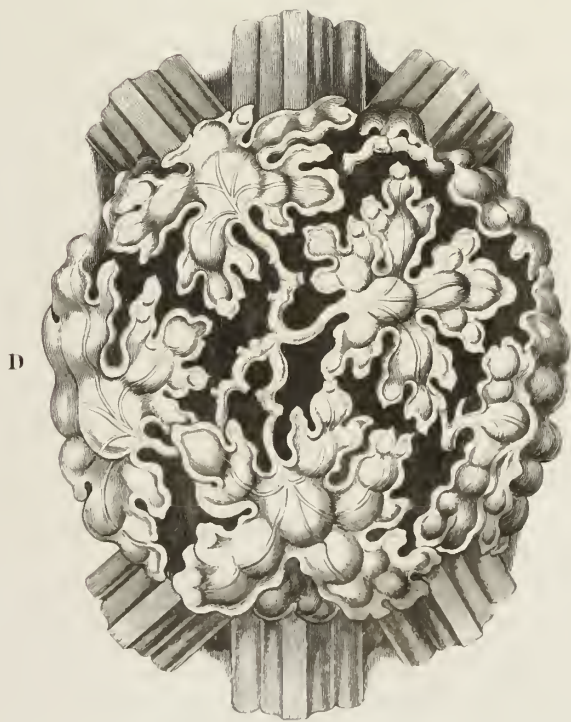
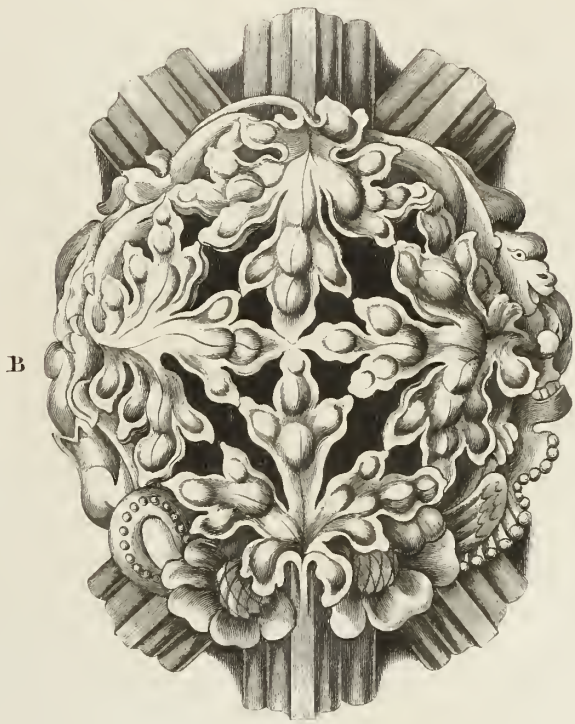
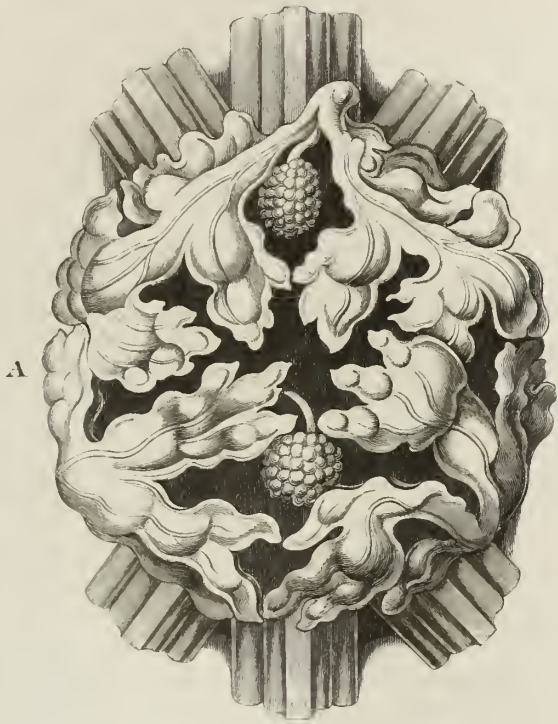


Drawn by John Browne.

Engraved by J. Browne & Son.

THE ASSUMPTION.

York, Published by John Browne, July 1st 1844.

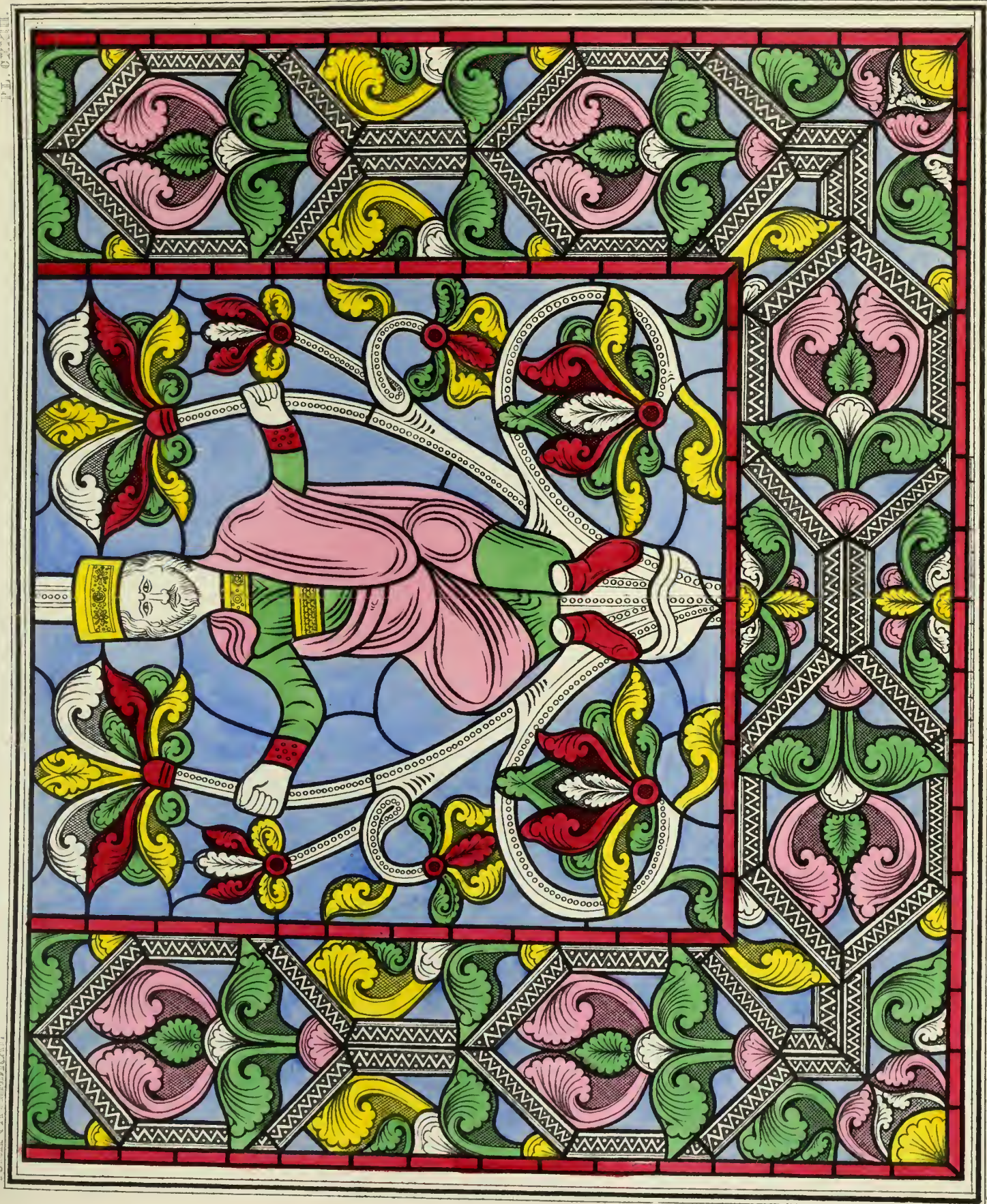


Drawn by J. B. ...

Engraved by J. B. ...

ORNAMENTS IN THE NAVE.

YORK CATHEDRAL, BY J. B. ...

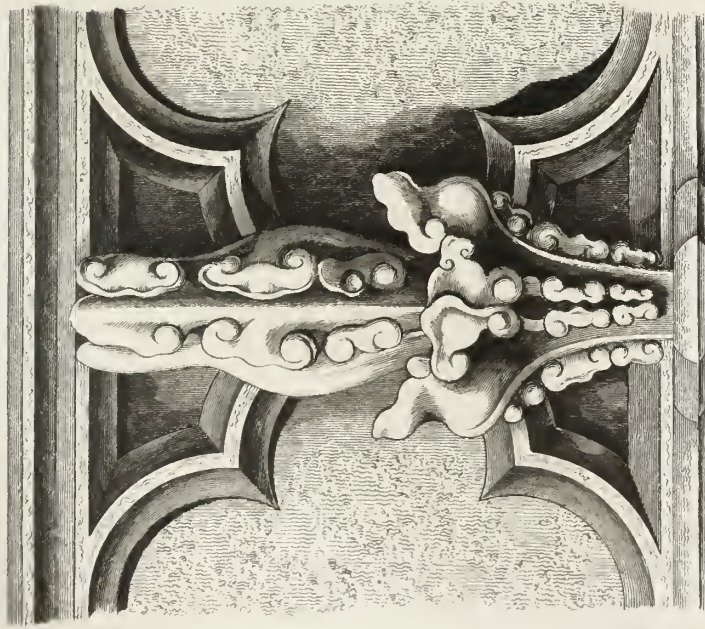


Drawn by John Brown.

Etched by J. Brown & Son.

RECIPIENT OF GLASS IN THE NAVY.

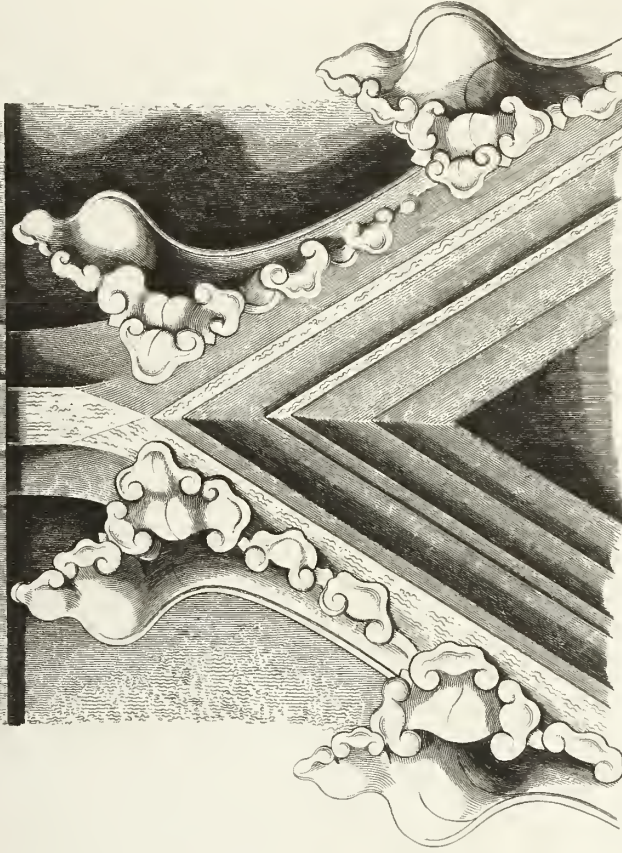
Yours Published by John Brown, July 1st, 1844.



A



B



Engr. by John Brown.

Etched by J. Browne & Son.

CROCKETS & FINIALS, IN THE NAVE.

York. Published by John Browne, July 1st 1844.



Drawn by John Browne

Engraved by J. Browne & Son

BRACKET BOSS, IN THE NAVE.

York. Published by J. Browne & Son, 1844.



Drawn by Jean Brown.

Engraved by J. H. Sturt.

THE CORONATION.

York, Published by John Brown, March 27th 1844.



A



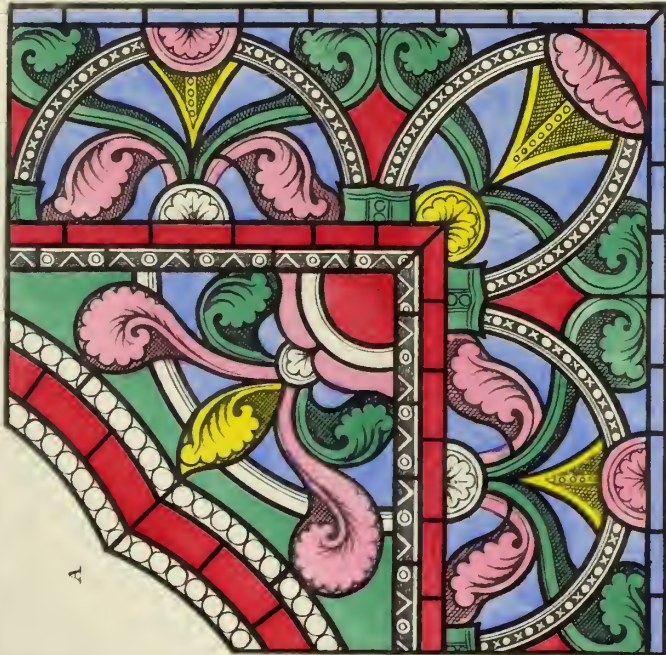
B

Drawn by J. M. Browne

Etched by J. M. Browne

BRASSWORKS, IN THE NAUT.

York Published by John Brown, March 15 1846



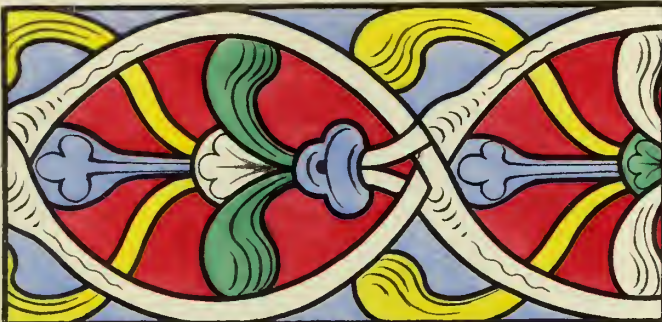
A



B



C



H



D



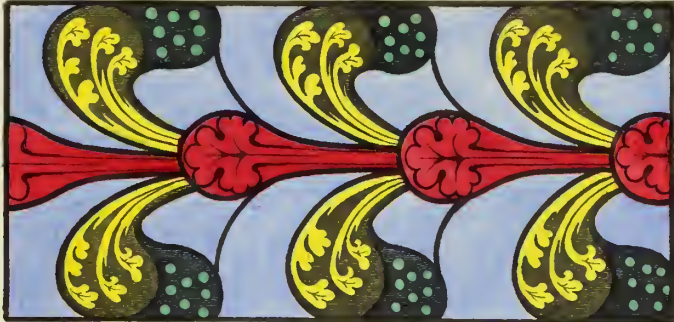
E



F



G



I

12 inches

Drawn by John Browne

Etched by J. Browne & Son.

SPECIMENS OF GLASS IN THE NAVE.

Yale Pub. led by John Browne. March 27th 1884.

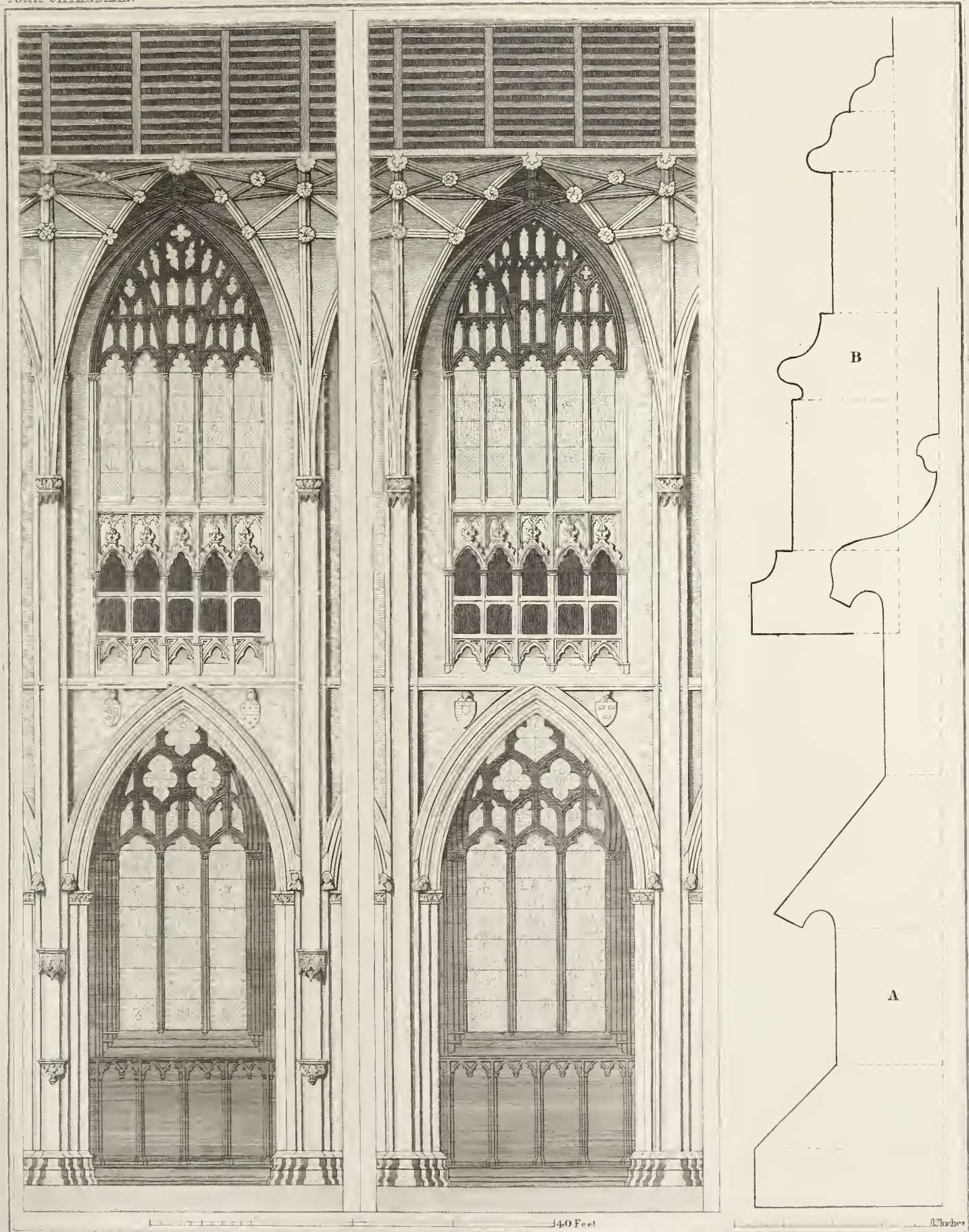


Drawn by John Brownie.

Etched by J. Brownie & Son.

BOSSSES IN THE NAVE.

York, Published by John Brownie, March 3rd 1845



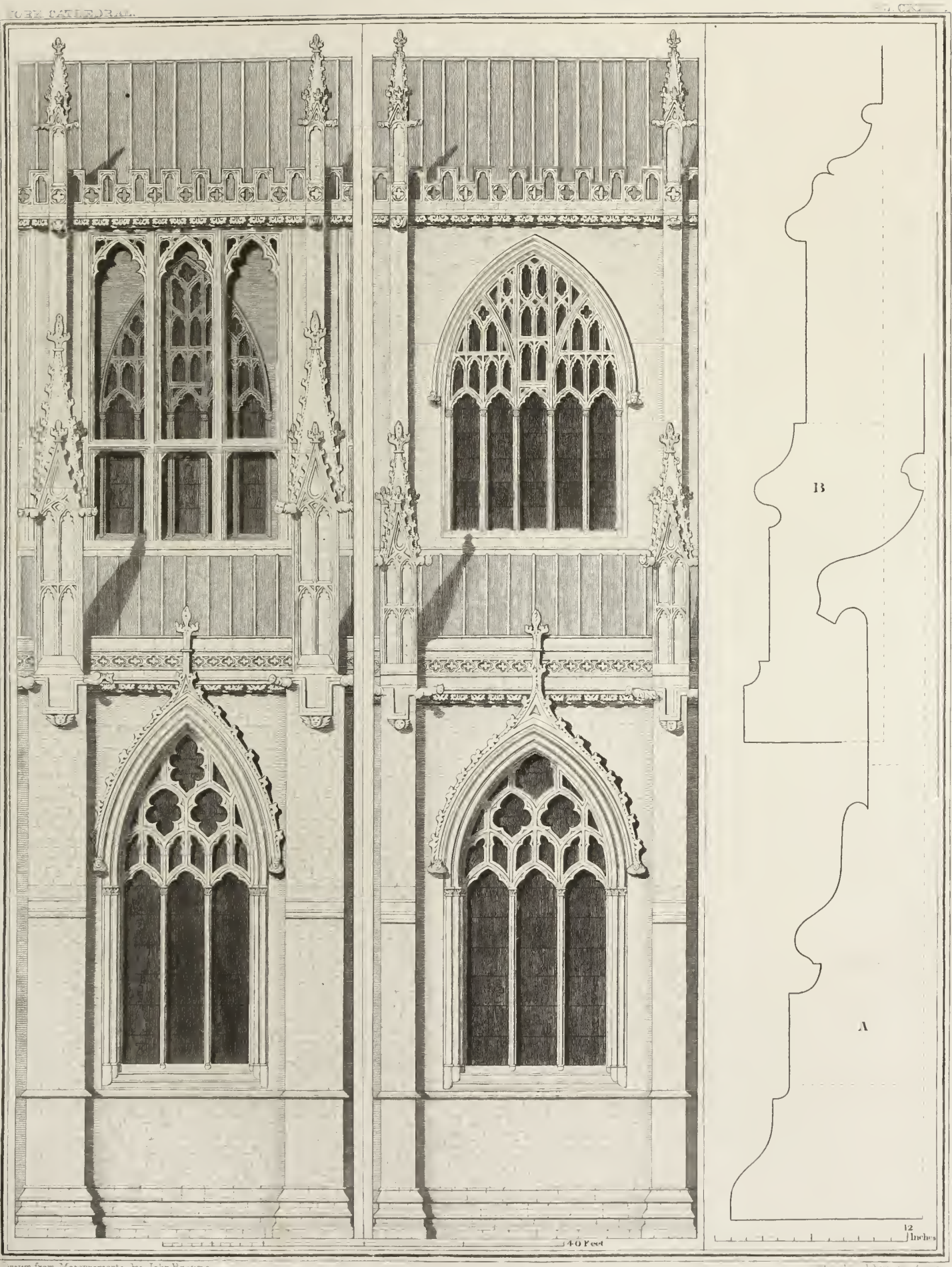
Drawn from Measurements by John Browne
EAST.

WEST.

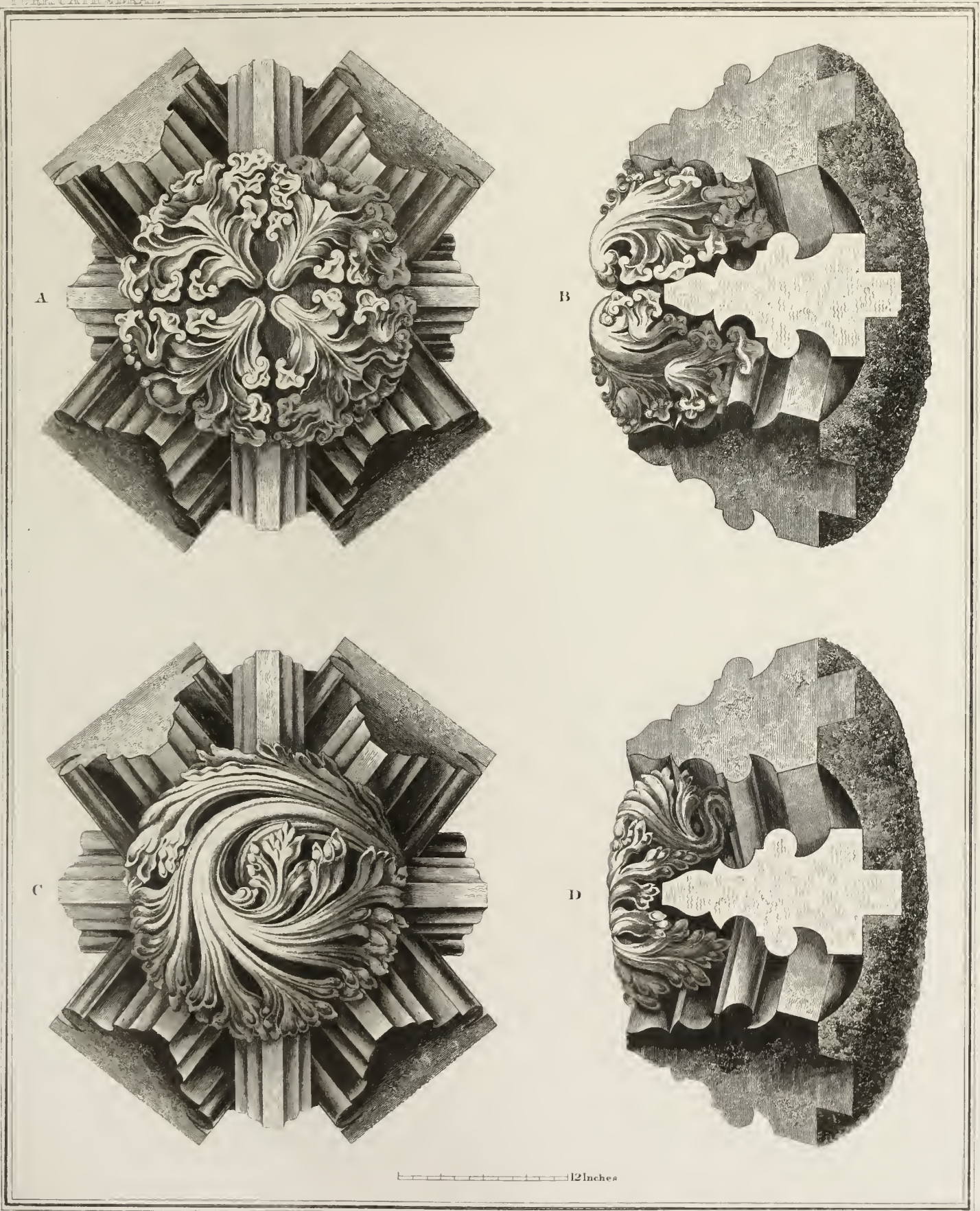
Engraved by J. Browne & Co.

INTERIOR COMPARTMENTS OF THE CHOIR, AND SECTIONS OF MOULDINGS.

York, Published by John Browne, March 3rd 1846



Drawn from Measurements by John Browne
 EAST WEST
 EXTERIOR COMPARTMENTS OF THE CHOIR, AND SECTIONS OF MOLDINGS
 Yet Published by John Browne, July 1st 1845

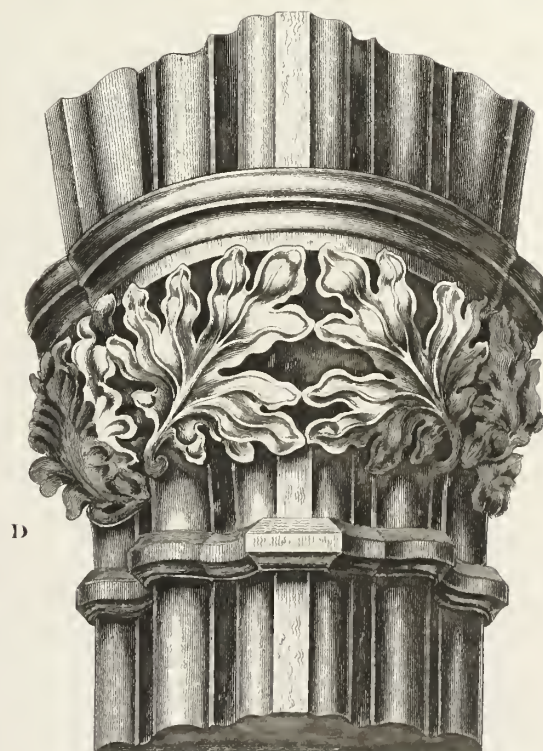
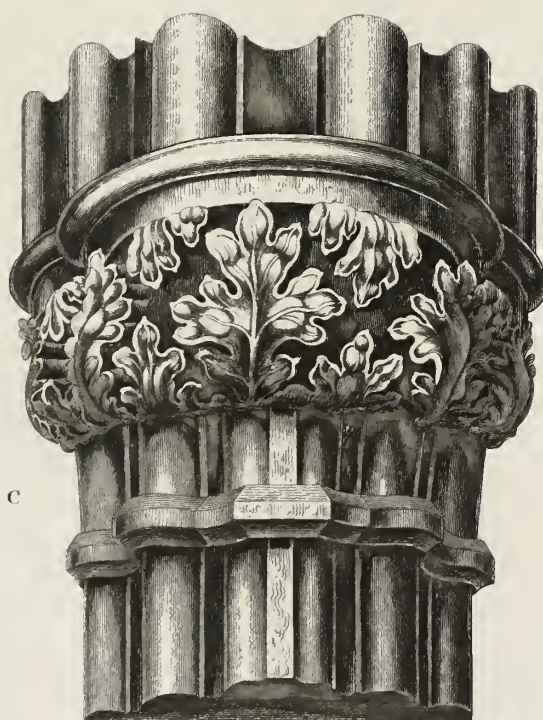
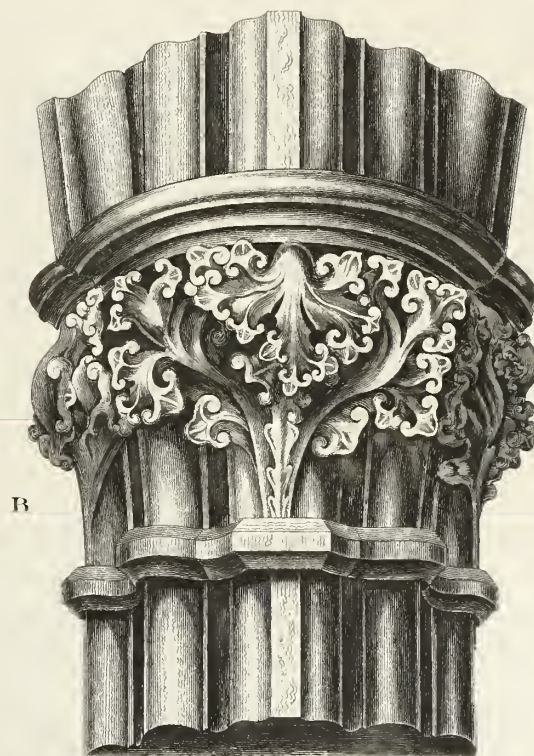
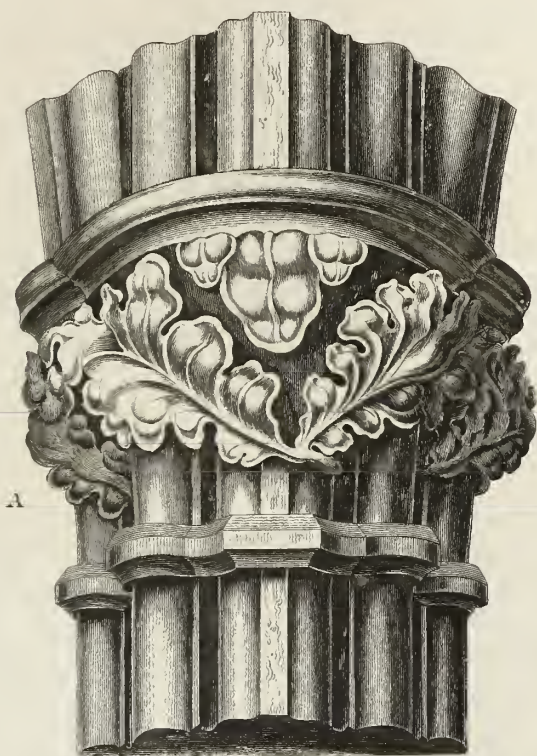


Drawn by John Browne

Engraved by J. Browne

ROSETTES IN THE CHOIR

First Published by John Browne July 1844

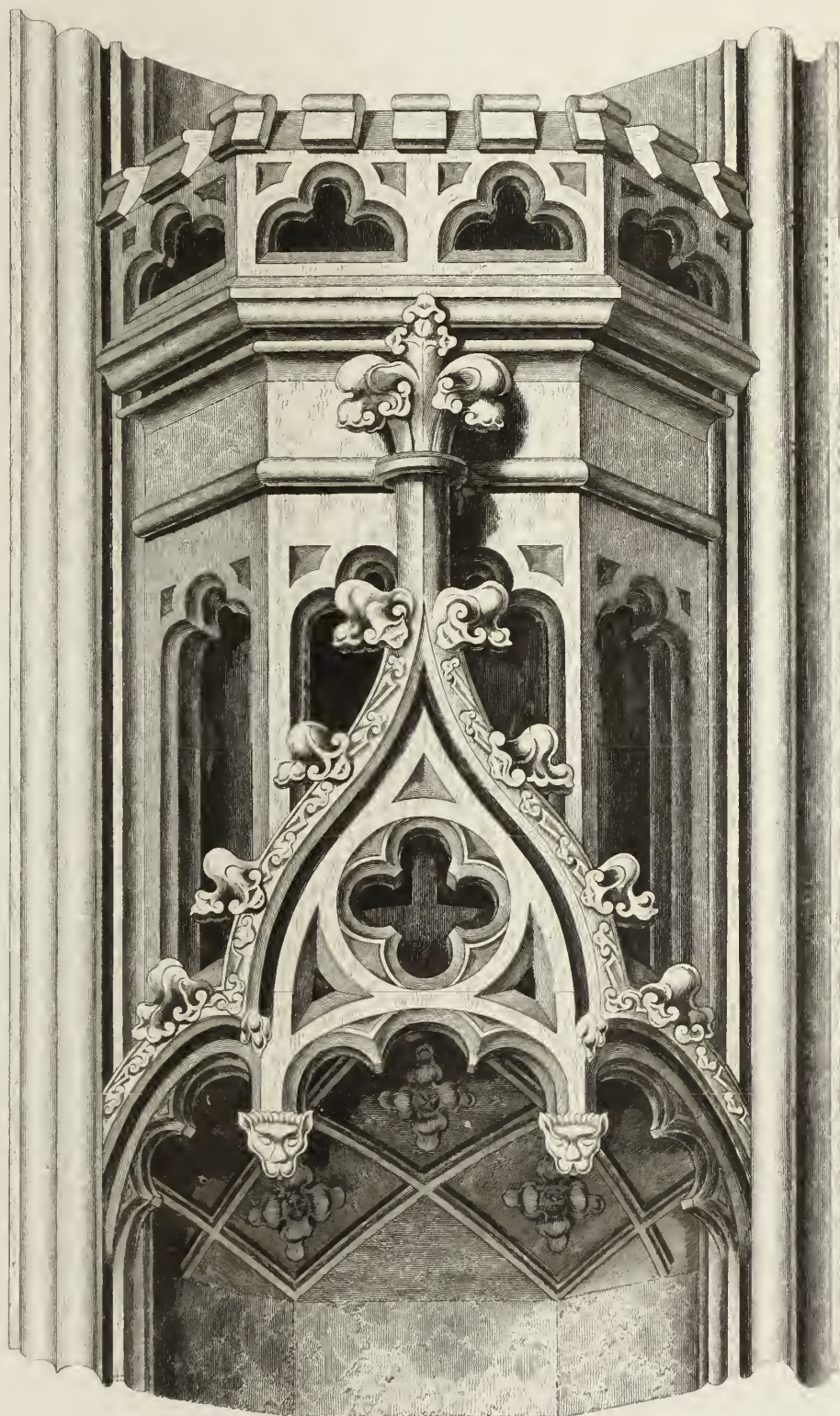


Drawn by John Browne.

Engraved by J. Brown & Son.

CAPITALS IN THE CHOR.

York, Published by John Browne. July 1st 1845

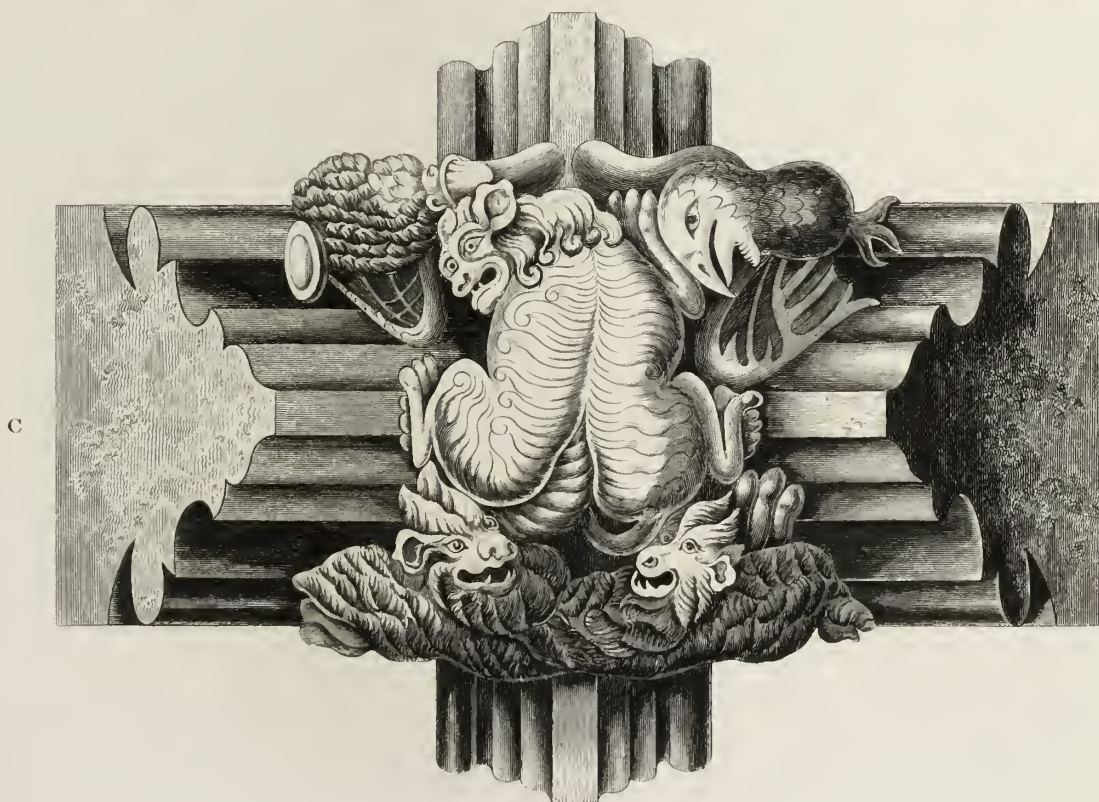
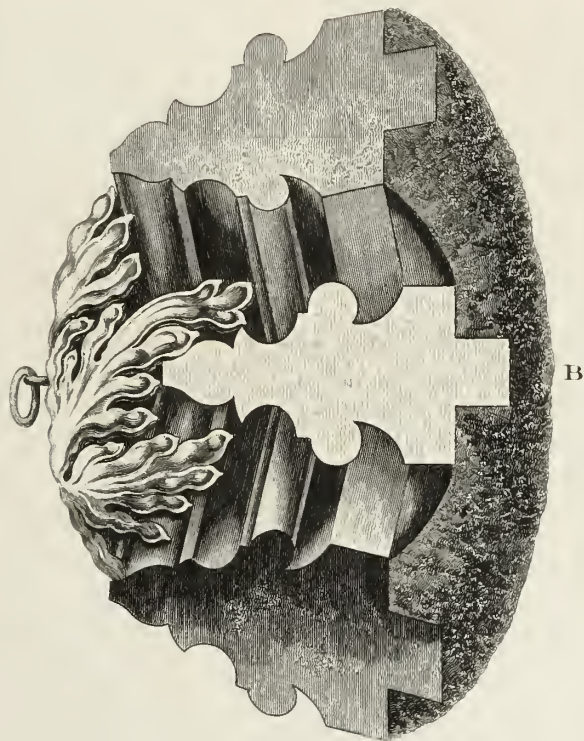


112 inches

Drawn by John Browne

Engraved by J. H. & Son

A CANOPY IN THE CHOIR.
Engraved by J. H. & Son, 1844.

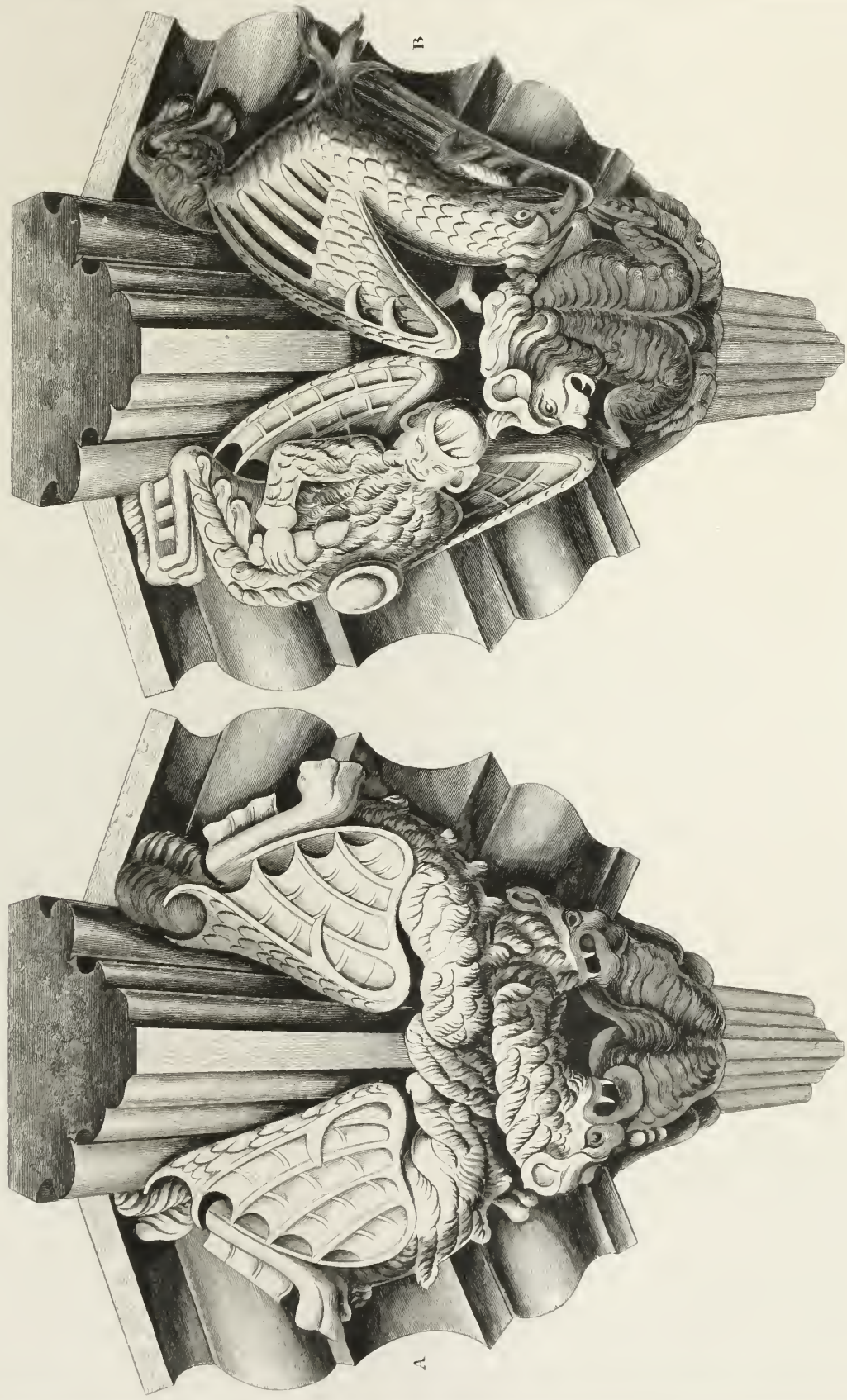


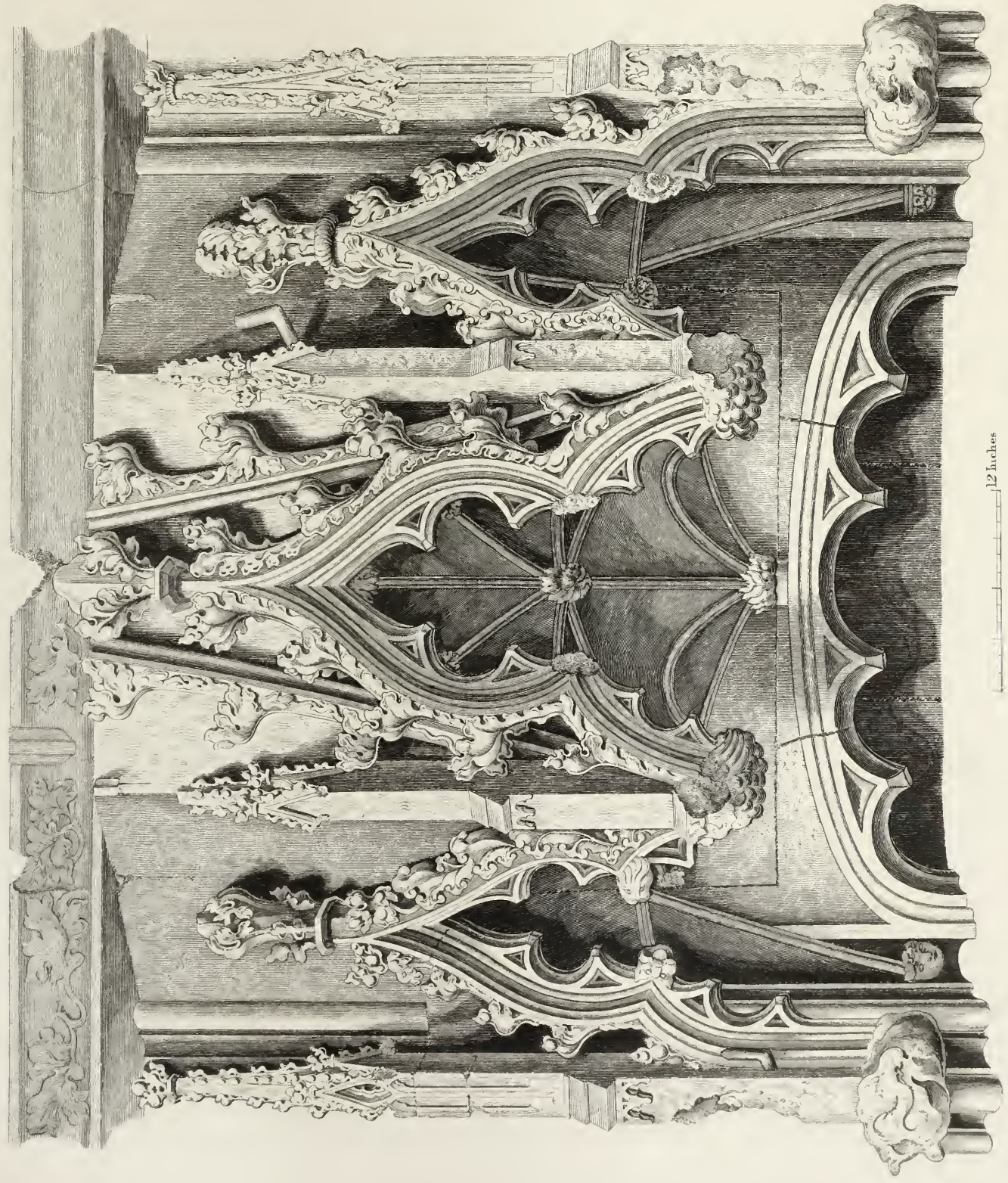
Drawn by John Browne

Etched by J Browne & Son

BOSSSES IN THE CHOIR.

York. Published by John Browne, Nov. 3rd 1845





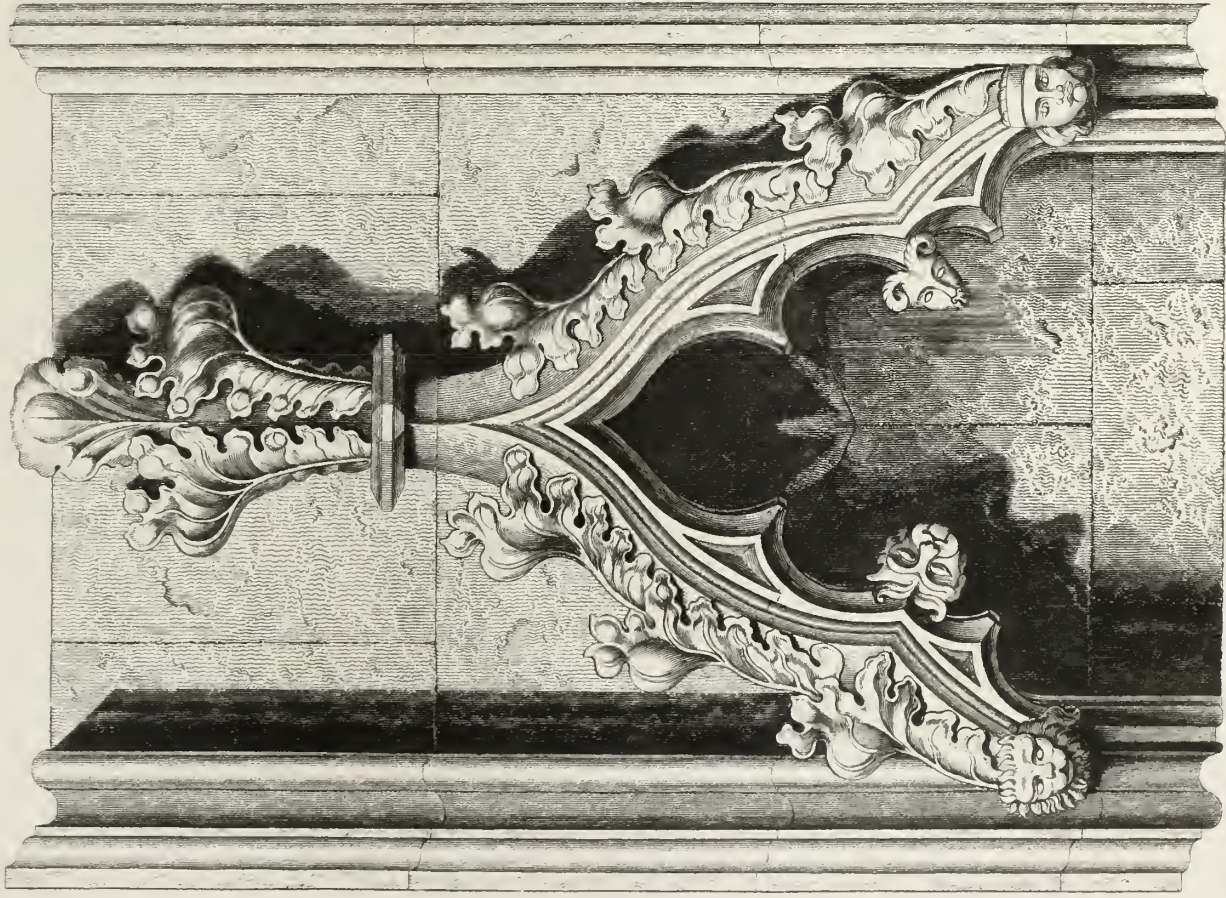
12 inches

Drawn by John Browne

Etched by J. Browne & J. N.

A CANOPY IN THE CHOIR.

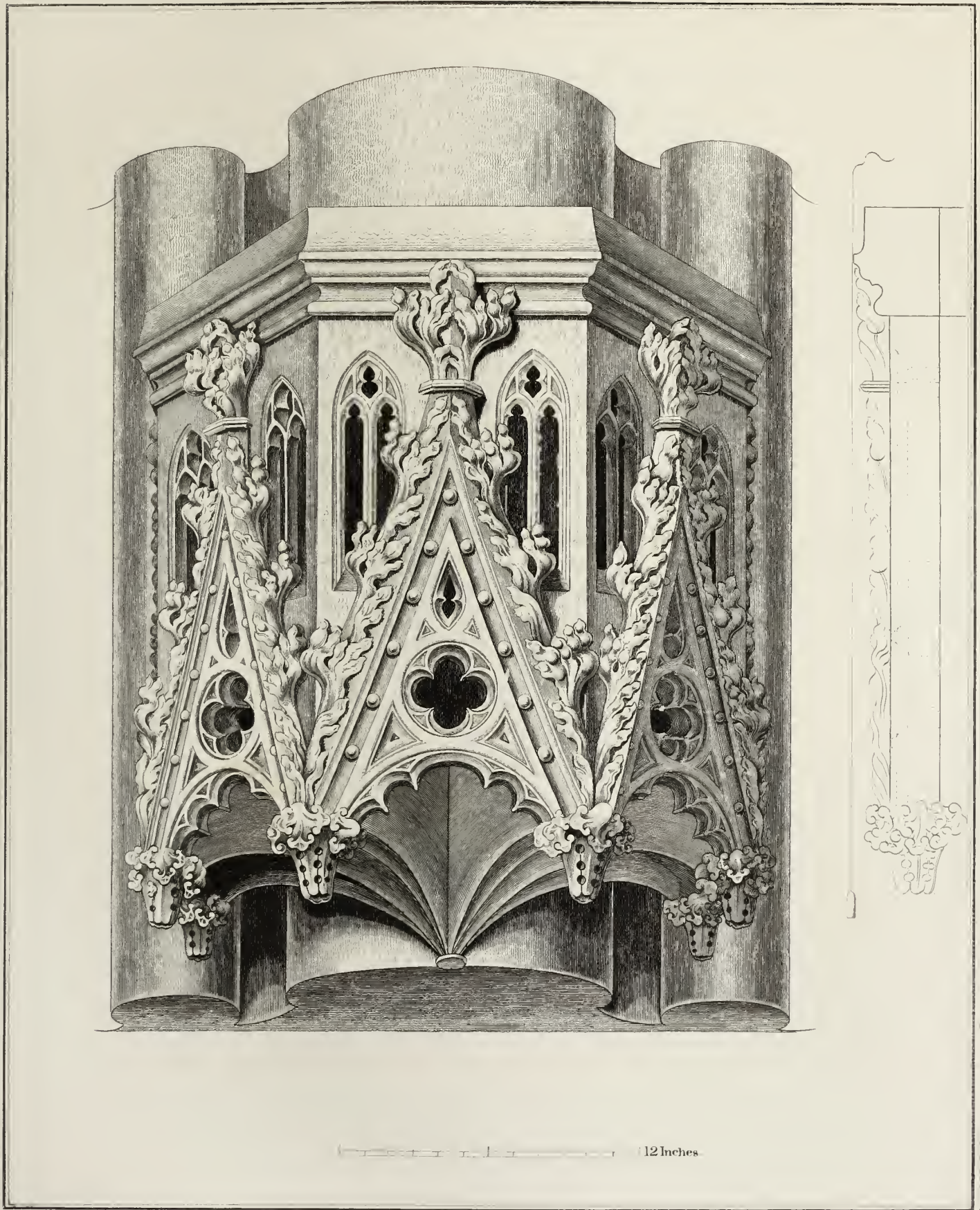
Designed by John Browne Nov 3rd 1845



12 inches

A CANOPY AND ITS PROFILE, IN THE CHURCH

The Church of St. John the Baptist, Nov. 3rd 1841

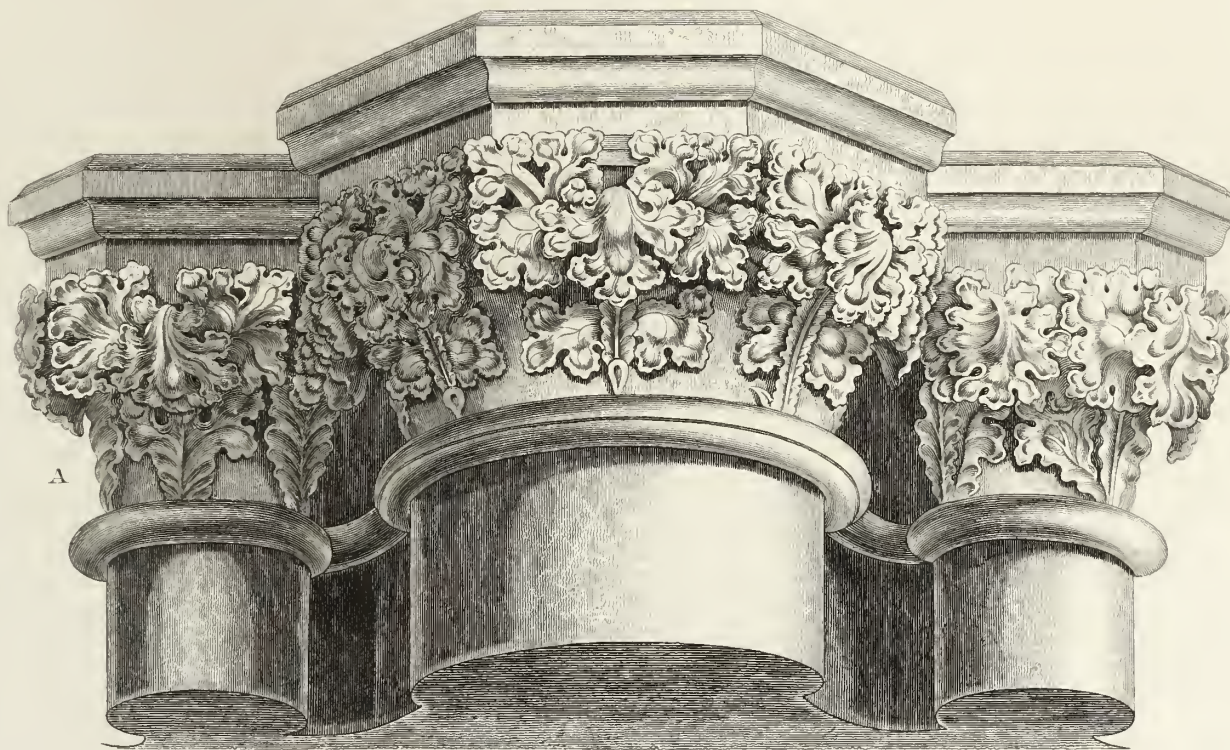


Drawn by John Browne

Etched by J. Browne & Son

A CANOPY IN THE CHOIR.

York Published by John Browne, March 2nd 1846

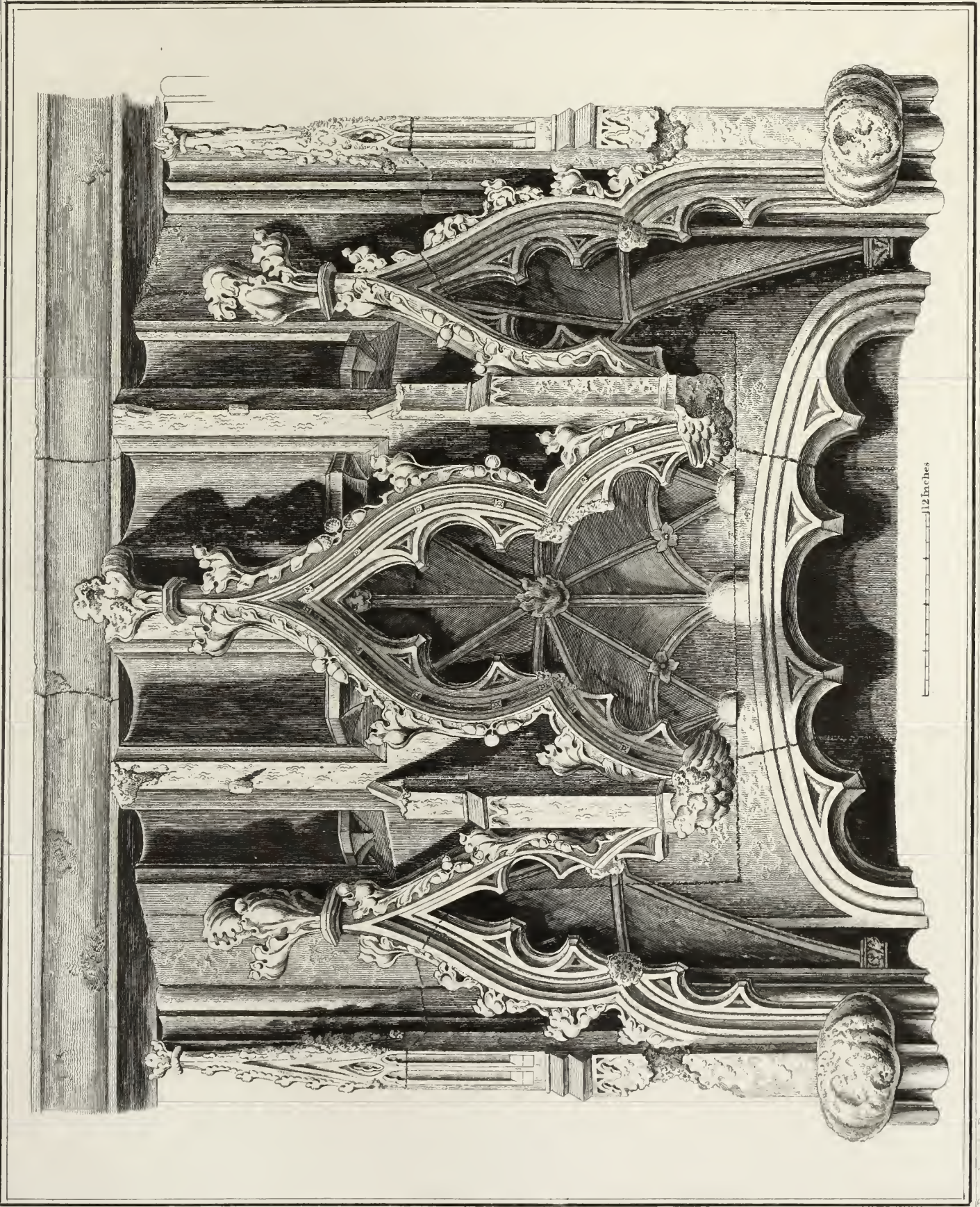


Drawn by John Browne

Engraved by J. Browne & Son

CAPITALS IN THE CHOIR.

York Published by John Browne March 3rd 1846

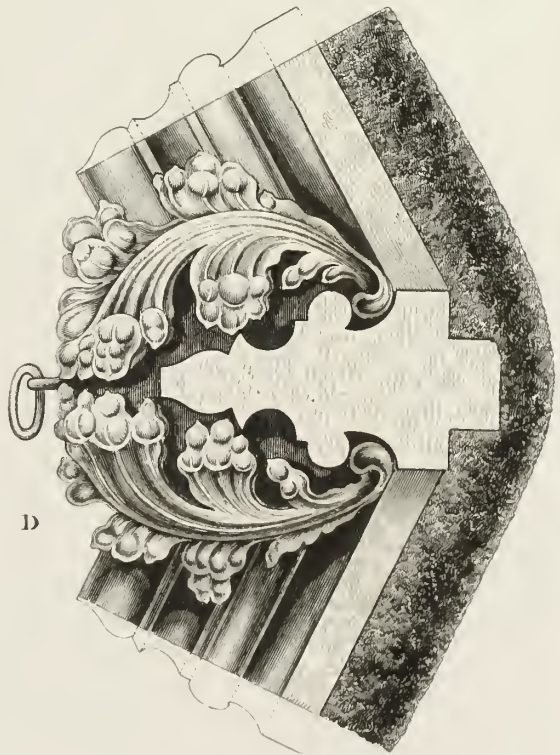
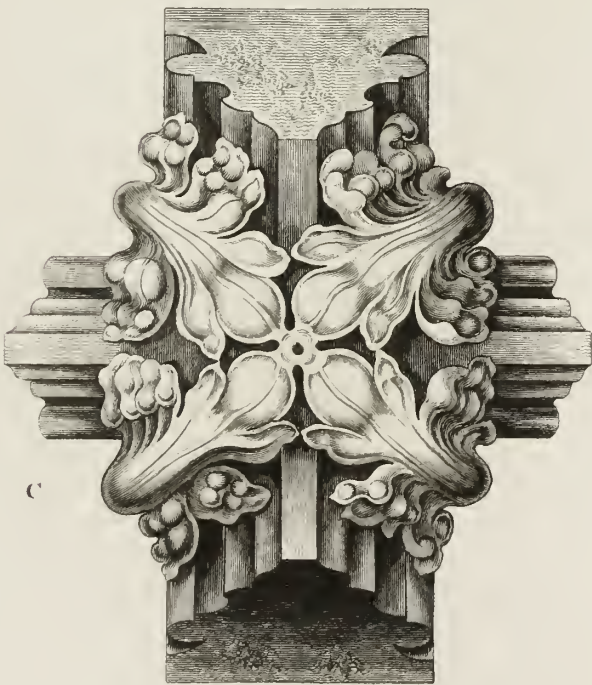
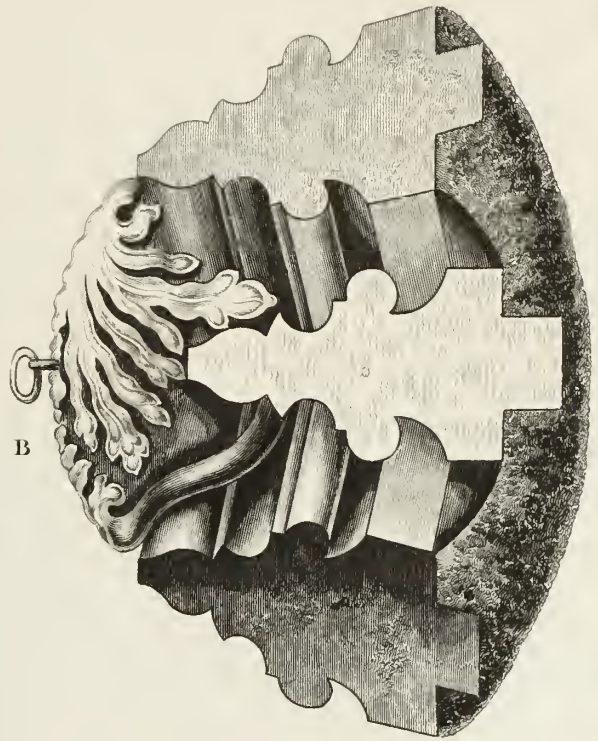


Drawn by John Brown

Etched by J. Brown & Co.

A CANOPY IN THE CHOIR

See Catalogue of the Brown, March 2nd 1887



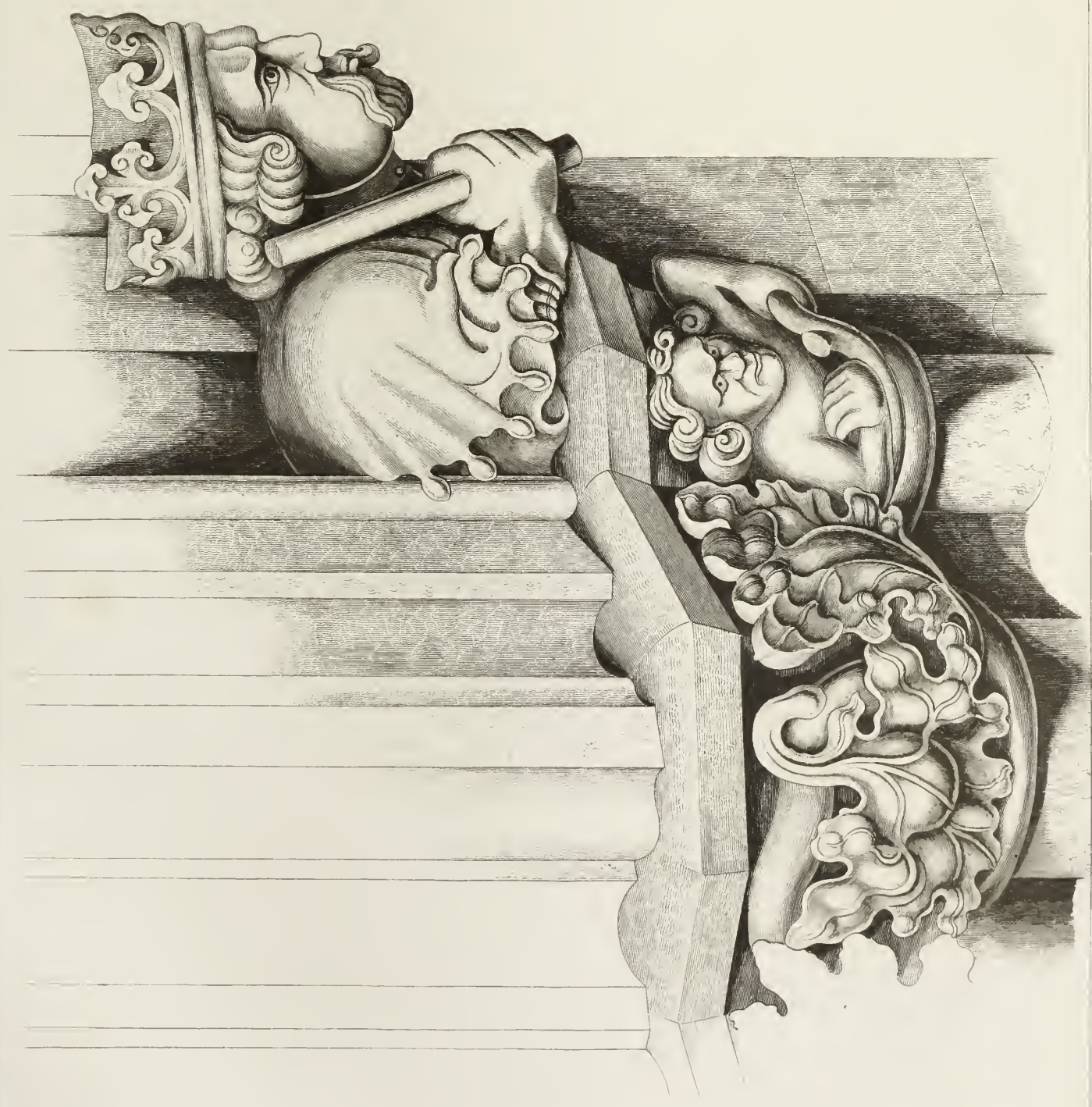
Drawn by J. G. B. 1851.

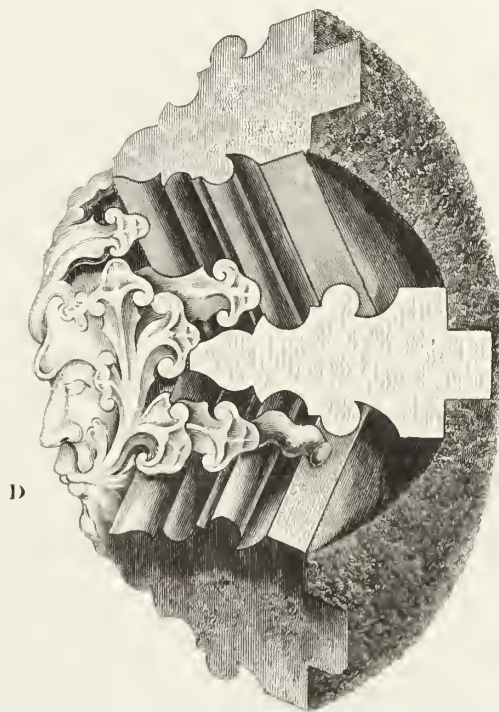
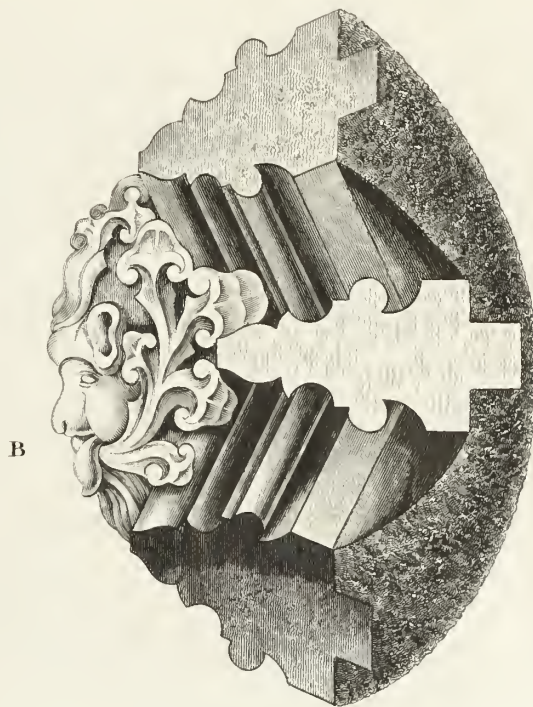
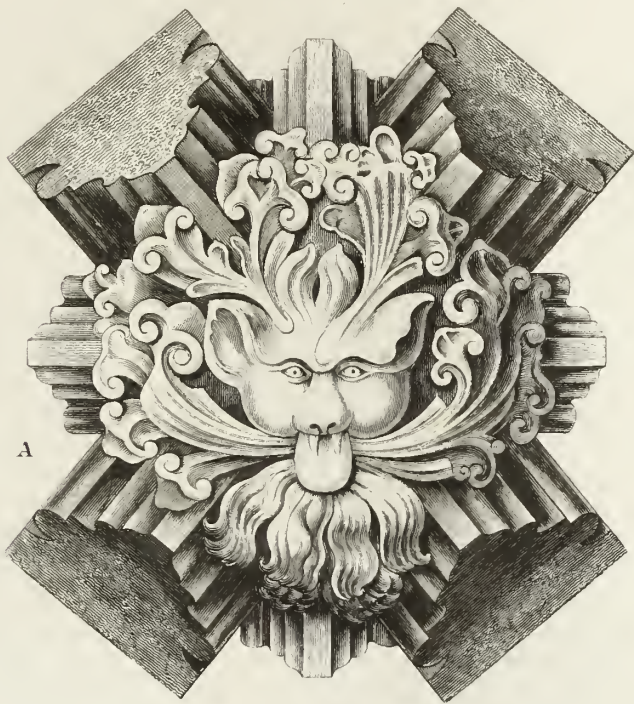
Engraved by J. G. B. 1851.

BOSSES IN THE CHOR.

See full set of plates for more details.

THE KING OF THE UNIVERSE, WITH HIS WIFE AND CHILDREN, SEATED ON A CLOUD, SURROUNDED BY ANGELS AND SAINTS, IN THE HEAVENS.



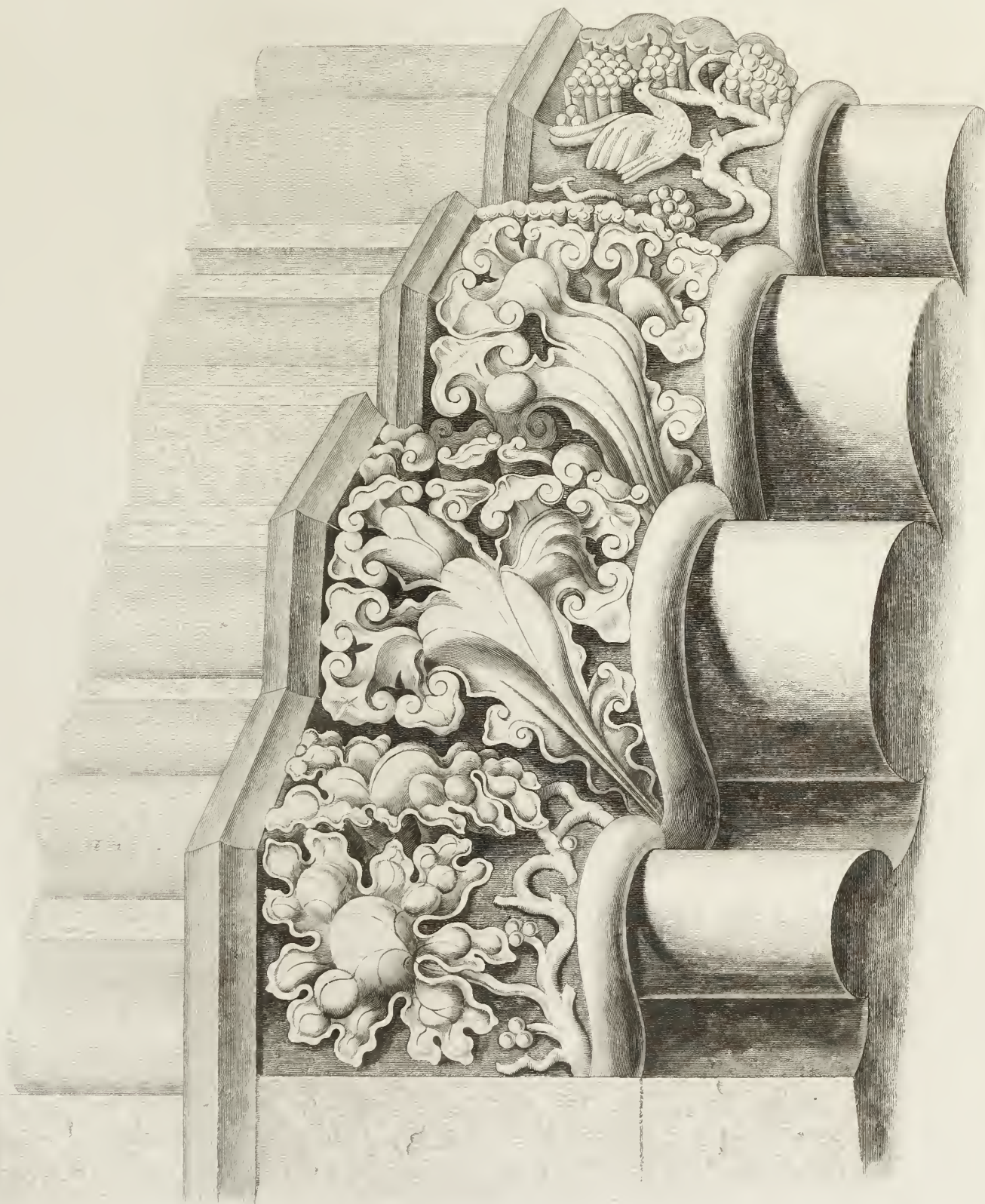


Drawn by John Browne

Engraved by J. Browne & Son

BOSSSES IN THE CHOIR.

Engraved by John Browne June 17846



Engraved by T. Browne

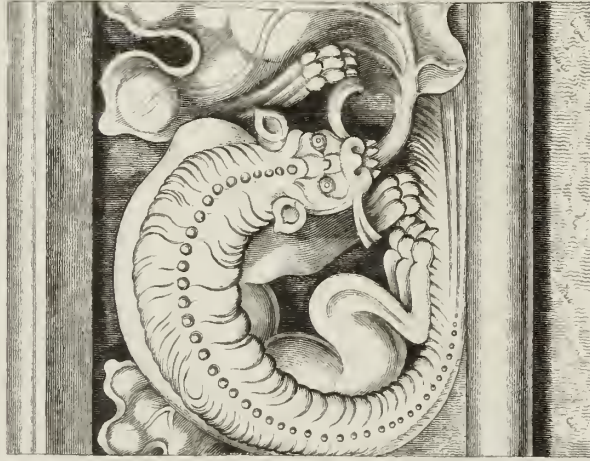
THE FRIEZE OF A CORINTHIAN TEMPLE, WITH A LARGE AND A SMALL PANE OF GLASS

Designed and Engraved by Thomas Browne, Esq.

A



B



C



D



E



F



12 inches

Drawn by John Browne

Engraved by J. Browne & Son

ILLUSTRATIONS OF CAPITALS IN THE CHOIR

York. Published by John Browne. Aug. 3rd 1846

G



H



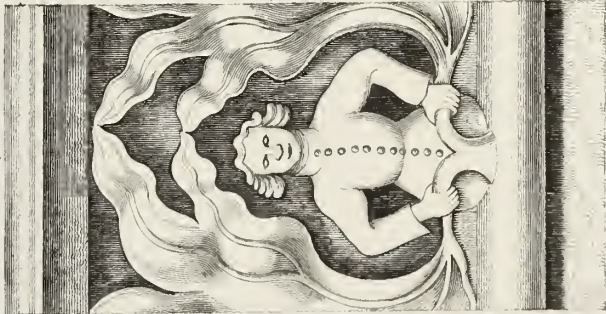
I



K



L



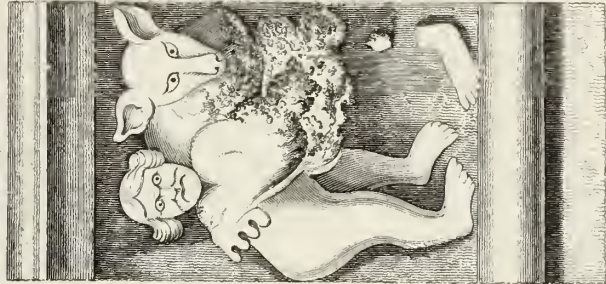
T



U



V



12 inches

ALLUSIVE REPRESENTATIONS ON CAPITALS IN THE CHOIR.

York, Published by John Browne, March 8th 1847

N



O



M



W



P



Q



S



R



12 inches

ALLUSIVE REPRESENTATIONS ON CAPITALS IN THE CHOIR.

York Published by John Brown, March 8th 1847

X



Y

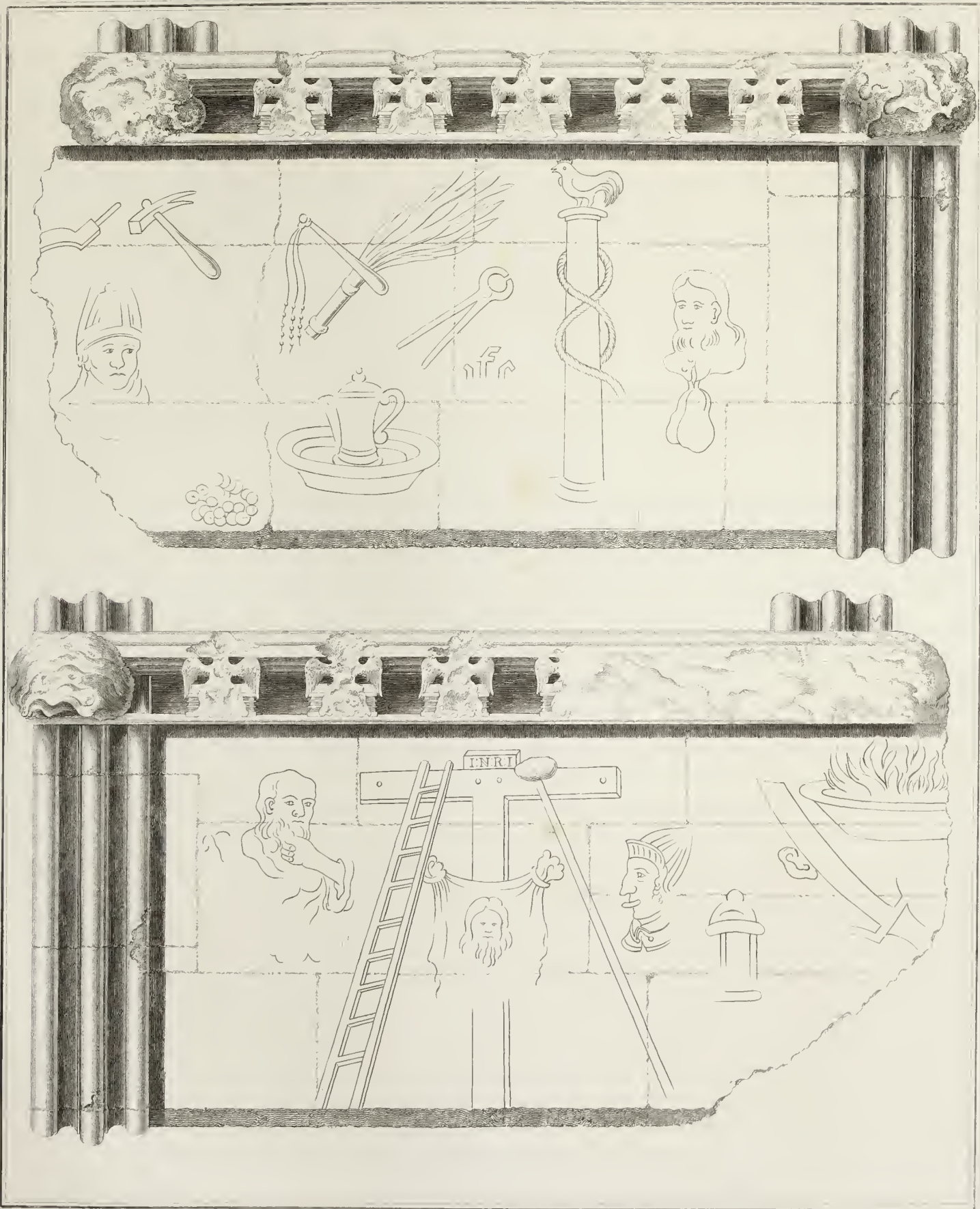


12 inches

Drawn by John Browne.

Etched by J. Browne & Son

ALLUSIVE REPRESENTATIONS ON CAPITALS IN THE CHOIR.
First Published by John Browne, March 8th 1847

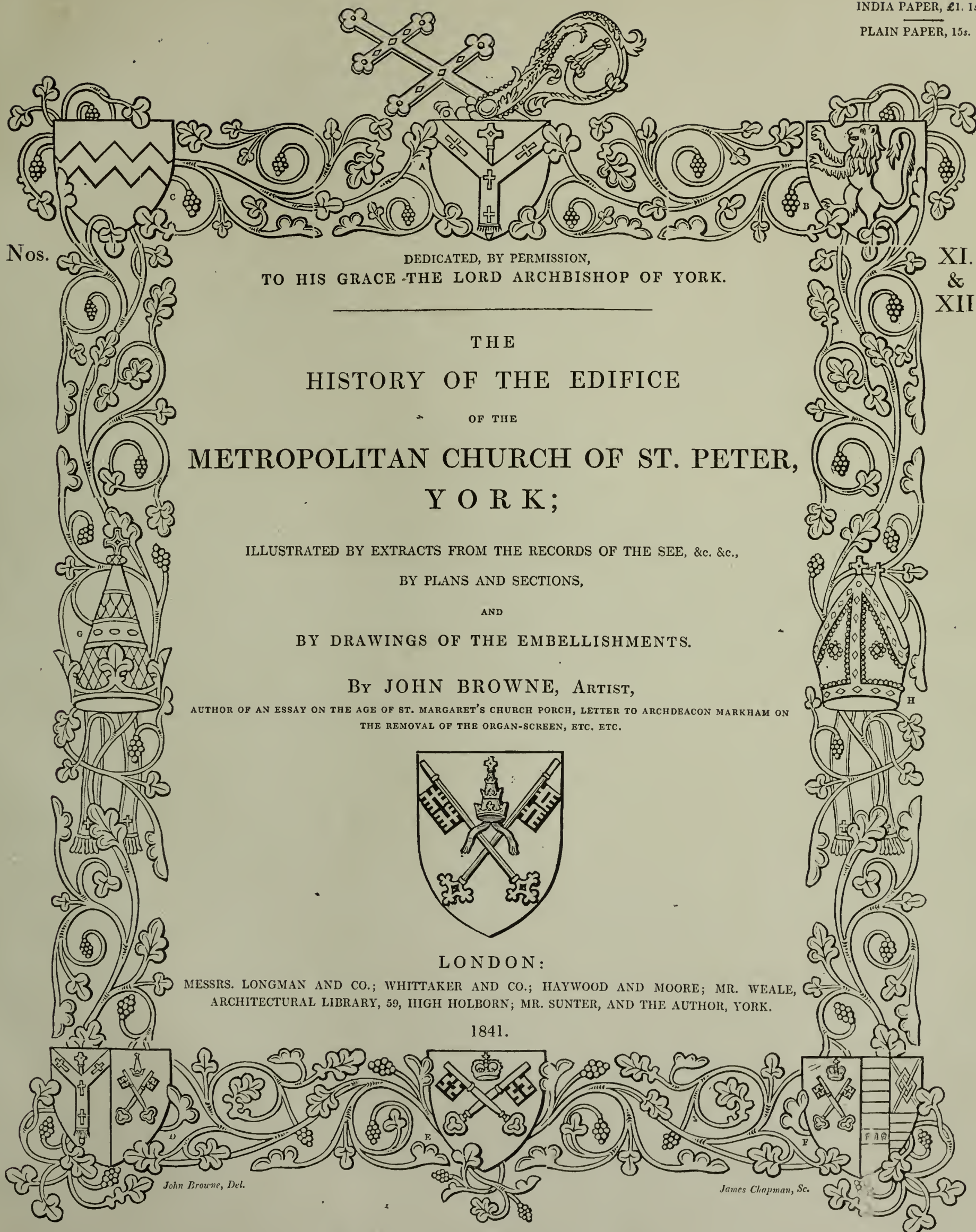


Drawn by John Browne.

Etched by J. Browne & Son.

TABULA OR REREDOS OF THE ALTAR OF THE BLESSED VIRGIN MARY.

York. Published by John Browne. March 8th 1847



Nos.

DEDICATED, BY PERMISSION,
TO HIS GRACE THE LORD ARCHBISHOP OF YORK.

XI.
&
XII.

THE
HISTORY OF THE EDIFICE
OF THE
METROPOLITAN CHURCH OF ST. PETER,
YORK;

ILLUSTRATED BY EXTRACTS FROM THE RECORDS OF THE SEE, &c. &c.,

BY PLANS AND SECTIONS,

AND

BY DRAWINGS OF THE EMBELLISHMENTS.

By JOHN BROWNE, ARTIST,

AUTHOR OF AN ESSAY ON THE AGE OF ST. MARGARET'S CHURCH PORCH, LETTER TO ARCHDEACON MARKHAM ON
THE REMOVAL OF THE ORGAN-SCREEN, ETC. ETC.



LONDON:

MESSRS. LONGMAN AND CO.; WHITTAKER AND CO.; HAYWOOD AND MOORE; MR. WEALE,
ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN; MR. SUNTER, AND THE AUTHOR, YORK.

1841.

John Browne, Del.

James Chapman, Sc.

EXPLANATION OF THE ORNAMENTS ON THE COVER.

THE ornaments on the cover having created greater interest with the public than the author ever expected, he is induced to give the following extended explanation of them, instead of the concise notices which appeared in the third page of the Cover to the first number.

The Cross Keys and Triple-crowned Tiara in the Shield, in the field of the page, are the bearings of the See of St. Peter at Rome, and are copied from the Shield in the Large Tower of the Cathedral. The Keys are symbolical of the spiritual power of the Pope; one being of gold, represents the power of absolving penitent sinners; the other, of silver, represents the power of excommunicating the impenitent.

The Triple-crowned Tiara surmounted by a Cross, is designed to show that the Pope, in respect of civil power, is a Christian High Priest, Emperor, and King. Authors rather disagree as to the precise periods when the Crowns were added to the Conical Cap, but the best authorities assign the Tiara with one crown, similar to that at *c*, to Boniface VIII, about 1294; the Tiara with two crowns to Benedict XII, about 1334; and the Tiara with three crowns to John XXIII, about 1410. St. Gregory the Great is represented in the large east window of the Cathedral with a Tiara similar to that at *c*; as are also several other Popes in the clerestory windows of the choir. St. Peter, in a window of the north aisle, has a Tiara with two crowns; whilst many Popes in the clerestory windows have three crowns on the Tiara.

The two Pendants of the Tiara are symbolical of the two methods of interpreting Sacred Scripture, one according to the mystical sense, the other according to the literal.

One portion of the Crest of the border is the upper part of a Pope's processional Cross, having only two transverse bars, as it appears with all the effigies of the Popes in the windows of the Cathedral; whilst all Archbishops are there represented with a processional Cross, having one transverse bar; and Bishops with a Pastoral Staff, or Crosier. The ensign of the Roman Pontiff now is a processional Cross, having three transverse bars.

The other portion of the Crest is the upper part of a Pastoral Staff or Crosier, as used by both Archbishops and Bishops, and is symbolical of the pastoral power communicated by Christ to his Disciples. The present figure represents the top of the Crosier, (now in the vestry,) which was seized by the Earl of Danby, during the Revolution of 1688, from the possession of Dr. James Smith, Bishop of Callipolis, who was then at York, being appointed Vicar Apostolic of the Northern District of England.

A—The old Arms of the See, as displayed in the Large Tower, *viz.*:—The Pall and Archiepiscopal Cross. Before the Catholic Archbishops received the pallium or pall from Rome, they were not entitled to be called Archbishops, nor allowed to perform any of the Archiepiscopal functions. The pall was the distinguishing badge of an Archbishop, and was worn over the shoulders on particular occasions. It was formed of three pieces of white cloth or stuff, about three fingers broad, with the fringe or shag hanging down; it was made of the wool of lambs, and was embroidered with four purple crosses, emblematical of the cardinal virtues. Previous to its being sent to the Metropolitan, it was placed by the Pope upon St. Peter's tomb.

The Archiepiscopal processional Cross implied that the See of York was Archiepiscopal, and that the pall was not in a Bishoprick, as was sometimes the case through favour.

This bearing of the See was, probably, retained until the termination, in 1352, of the dispute concerning precedence between Canterbury and York, when Canterbury obtained judgment for its precedence, and that See has thenceforth retained this bearing.

B—The Arms of the Percys, from the west end of the Church. The family of the Percys were noble and liberal benefactors to the fabric.

C—The Arms of the Vavasours, from the west end. The family of the Vavasours were munificent and liberal benefactors, not only to the Church of York, but to many ecclesiastical edifices.

D—The Arms of the See, as used at the beginning of the fifteenth century, taken from the east window. The dexter side of the shield is charged with the original bearing of the shield *A*, whilst the sinister side is charged with the symbols of the See of St. Peter: thus showing that although precedence had been assigned to the See of Canterbury, yet the Archbishop of York was truly Metropolitan in the jurisdiction of the See of St. Peter in England, and also that the spiritual jurisdiction of the See was derived from the Bishop of Rome.

E—The present Arms of the See. Here the Archiepiscopal Pall and Staff, and the Pope's Tiara, are rejected, and the keys only, as emblems of St. Peter, are retained, and surmounted by a Regal Crown. This alteration in the bearing was, probably, introduced on the change of religion, when the spiritual jurisdiction of the See was denied to be derived from the Pope, and asserted to be from the King.

F—The Arms of his Grace the present Lord Archbishop of York, united to the modern ensigns of the See.

G—The Pope's Conical Cap, exhibited on a large scale, as displayed in the Arms of the See at the commencement of the fifteenth century, and on the heads of several Popes.

H—The Mitre as generally used, with the modern Arms of the See, upon the Seals of the Archbishops in ecclesiastical transactions. It is the form which adorns the heads of the statues of deceased Archbishops, and the form assigned by Guillim, Robson, and several heraldic writers to the English Archbishops. Yet it is more fashionable now to represent the Mitre as a Crest, indicative of the combined rank of an Archbishop, as in the order of precedence of the political state (*i. e.* the Mitre issuing from a Ducal Coronet); and this combination of rank was introduced on the Seal of the See, either by his Grace the last Archbishop or his predecessor, certainly not earlier. In ecclesiastical precedence the true ensign of an Archbishop was not in the Mitre but in the Pall, as displayed in the several windows of the Minster.

The splendour of the Mitre represented the honour and glory with which the venerable servant of the Lord was crowned. The two parts of the Mitre, the Old Law and the New, and its pendants, the mystical and literal sense of interpretation of the Sacred Scriptures.

The Foliage is the "Herba Benedicta," used generally as the ornamental foliage of the Church, until about the end of the thirteenth century.

See *Picart Ceremonies Religieuses, &c.*—*Dissert. sur les Cerem. des Cathol. Rom.*—*Rees' Cycloped., Art. Mitre, Crosier.*—*Fosbroke's Encycl. of Antiq., Art. Vestments.*—*Innocent III, on the Mass.*—*Drake's Hist. of York.*—*Dodd's Church Hist.*—*Guillim's Heraldry.*

PROSPECTUS.

THE scarcity of "Halfpenny's Gothic Ornaments of York Cathedral," the anxiety to obtain copies of that celebrated publication, and the regret expressed by learned Antiquaries, that the successive characteristic improvements in design, the conventional forms of foliage distinguishing the different periods of erection, and the magnificence of the building in detail, were not sufficiently exhibited in that work, induced the Author of this proposed History, (as far back as the year 1827,) to undertake a similar series of additional representations.

The unexpected and very interesting discovery of considerable portions of the walls and details of former structures below the choir, in consequence of the destruction of that part of the Cathedral by fire in the year 1829, and the access which was obtained to all the other parts of the edifice while undergoing a thorough cleaning in the beginning of the year 1835, led to the formation of a plan for the illustration of the rich embellishments and the early history of the building, on a scale more extensive than had ever before been attempted.

The discussion that arose out of the proposal to remove the Organ-Screen had brought to light some valuable matter relating to the history of the edifice, and suggested many doubts as to the correctness of what had been commonly stated on that subject; at the same time it had started several difficulties that had not been previously felt, and excited the desire of a more patient and a deeper research than had hitherto been made. To solve the difficulties, to obtain the information that was wanting and so earnestly desired, became an object intimately connected with the illustration of the embellishments of the several parts of the edifice, manifestly the work of different ages. To effect this object it was necessary that the Author should have free access, not only to the manuscript records of the See, but to those of the Venerable the Dean and Chapter; and such access was granted to him by the Dignitaries of the Church and the Officers connected with the depositories of such records, with a promptitude and liberality, that claim his most ardent gratitude.

The manuscript records in the Archbishop's register office embrace the registers of the principal ecclesiastical transactions of the Archbishops of the See, from Walter Grey, who was elected to the pontificate in 1216, also registers of wills from 1389. The manuscripts in the Dean and Chapter's office embrace registers of the acts of the Dean and Chapter, &c., from the year 1284; registers of wills from 1491; the renowned "Magnum Registrum album," in four parts, commencing with William the Conqueror, and Mr. Torre's elaborate observations on the ancient registers of the Church. The result of the Author's labours among these voluminous manuscript records has been the accumulation of a large mass of unpublished interesting matter, consisting of Bulls from the Roman Pontiffs, Indulgences, Acts of Chapters, Commissions, Appointments, Contracts, Endowments, Donations, &c., &c., which have enabled him to correct several erroneous statements, generally to be met with in preceding histories of the building.

The manuscripts relating to the edifice in the British Museum, in the Cottonian, the Lansdowne, and Harleian Collections, have been particularly and closely examined, and much valuable information extracted from them. Besides these, the Author has carefully consulted several ancient writers in the Bodleian Library at Oxford, the valuable manuscripts of the indefatigable Dodsworth, and of Beckwith. Important matter has also been obtained by him from records in the Dutchy Court of Lancaster in London; and from the private records in Hazelwood Hall, the ancient seat of some of the earliest contributors to the fabric, which the Author has been permitted to consult, through the kindness of the Hon. Sir E. M. Vavasour, Baronet.

Disregarding the statements of modern historians, the Author has been anxious to confine his compilation to those which have the authority of ancient manuscript documents, and of contemporary writers, whenever their testimony could be obtained. His earnest desire to avoid error has led him into a course of very laborious investigation; but his labour has been sustained and amply rewarded by the discovery of much important information hitherto not generally known, relating to the history of an edifice justly the object of universal admiration.

This large collection of facts illustrative of the progress of the building of the Cathedral, aided by representations of very curious and beautiful embellishments, displaying the conventional characters of the various parts of the edifice will, the Author trusts, be not undeserving of the attention and patronage, not only of the antiquary, but also of the general historian, and the lover of art.

CONDITIONS.

1.—The Work will be divided into distinct portions, each containing the history and description of the several successive edifices, and parts of the present edifice and their characteristic embellishments; with references, where necessary, to Halfpenny's "Gothic Ornaments."

2.—The historical statements in the Work will be accompanied with full and accurate references to the Manuscript Records, or Books, from which they have been collected.

3.—The Work will be published in Numbers, to appear once and sometimes twice in every three months, until the whole, amounting, probably, to about twenty-five, be completed.

4.—It will be printed on a fine wove paper, to correspond with Halfpenny's "Gothic Ornaments," at Seven Shillings and Sixpence each Number.

5.—Each Number will contain five plates, with a portion of letter press. The plates to be etchings upon copper by the Author and his son.

Those Noblemen, Clergy, and Gentlemen who approve of the Author's undertaking, are humbly solicited to patronize and support it, and to forward their names and residence to the Author, No. 21, Blake-street, York; Mr. Wealc, Architectural Library, No. 59, High Holborn, London; Mr. Sunter, (Successor to Messrs. Todd,) York; or to the principal Booksellers in York and other places.

PATRONS AND SUBSCRIBERS.

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, BY COMMAND. (INDIA PAPER.)

HIS LATE MAJESTY'S PRIVATE LIBRARY, BY COMMAND.

HER GRACIOUS MAJESTY DOWAGER QUEEN ADELAIDE. (INDIA PAPER.)

HIS ROYAL HIGHNESS THE DUKE OF SUSSEX. (INDIA PAPER.)

HIS GRACE THE LORD ARCHBISHOP OF CANTERBURY. (INDIA PAPER.)

HIS GRACE THE LORD ARCHBISHOP OF YORK. (INDIA PAPER.)

HIS GRACE THE LATE DUKE OF LEEDS.

HIS GRACE THE DUKE OF RUTLAND. (INDIA PAPER.)

HIS GRACE THE DUKE OF SUTHERLAND.

THE RIGHT HON. THE EARL OF SHREWSBURY. (INDIA PAPER.)

THE RIGHT HON. THE EARL OF CARLISLE.

THE RIGHT HON. THE EARL FITZWILLIAM. (INDIA PAPER.)

THE RIGHT HON. THE EARL OF LONSDALE. (2 COPIES—1 INDIA.)

THE RIGHT HON. THE EARL OF HAREWOOD.

THE RIGHT HON. THE EARL DE GREY.

THE RIGHT HON. THE EARL OF ZETLAND. (INDIA PAPER.)

THE RIGHT REV. THE LORD BISHOP OF RIPON.

THE RIGHT HON. LORD STOURTON. (2 COPIES.)

THE LATE RIGHT HON. LORD HOWDEN, G.C.B. & K.C.

THE RIGHT HON. LORD SUDELEY.

THE RIGHT HON. LORD VISCOUNT MILTON, M.P. (INDIA PAPER.)

THE RIGHT HON. LORD WENLOCK. (INDIA PAPER.)

THE HONOURABLE LADY FRANCES HARCOURT.

ALDAM, WM., Esq., Warmsworth, Doncaster.
ALLEN, Mr., York.
ALEXANDER, E. N., Esq., F.S.A., West House, Halifax.
ALLIS, Mr. THOMAS, York.
AMPLEFORTH COLLEGE, The Library of.
ANDREWS, G. T., Esq., Architect, York.
ANDERSON, R. H., Esq., York.
APPLETON, Very Rev. J. F., St. Edmund's College, Douai.
ATKINSON, Messrs. J. and W., Architects, York.
BANDINEL, Rev. Dr. BULKELEY, Bodleian, Oxford.
BANKS, GEO., Esq., Loversall, Doncaster.
BARRY, CHARLES, Esq., Architect, London.
BARBER, JAMES, Esq., Tang Hall.
BAYLDON, JOHN, Esq., York.
BECKETT, CHRISTOPHER, Esq., Leeds.
BECKETT, WM., Esq., Leeds.
BELCOMBE, HENRY STEPHENS, Esq., M.D., York.
BELCOMBE, Mrs., Minster Court.
BETHELL, RICHARD, Esq., M. P., Rise.
BLANSHARD, WM., Esq., York.
BLAYDS, THOMAS, Esq., Leeds.
BLISS, Rev. Dr., Oxford.
BLORE, E., Esq., Architect, London.
BLYTHIE, E. V., Esq., York.
BONOMI, IGNATIUS, Esq., Architect, Durham.
BOWER, HENRY, Esq., F.S.A., Doncaster.
BRANDLING, J. C., Esq., Middleton Lodge.
BRIGGS, Right Rev. Dr., Fulford House.
BROOK, JOHN, Esq., York.
BROWN, Mr. JOHN FARDINANDO, York.
BROWN, S. T., Esq., Chapel Allerton, Leeds.
BUCKLE, JOSEPH, Esq., Deputy Registrar, York.
BURN, WM., Esq., Edinburgh.
CARTER, Rev. JOHN, Wakefield.
CHANTRÉL, R. D., Esq., Architect, Leeds; Fellow of the Institute of British Architects.
CHOLMELEY, F., Esq., F.S.A., Brandsby.
CONSTABLE, Sir C., Bart., High Sheriff for 1840.
COTTINGHAM, L. N., Esq., Architect, F.S.A., London.
COPLEY, Miss, Monk Coniston, Lancashire.
COPSEY, F. J., Esq., York.
CROFT, the Rev. T. H., Hutton Bushel, Scarbro.
CROMPTON, the Misses, York.
CURRER, Rev. DANSON RICHARDSON, M. A., Clifton House.
CURRER, Miss R., Eshton Hall. (INDIA PAPER.)
CUTHBERT, the College of St., Ushaw, Durham.
DANIEL, Rev. F., Stonyhurst.
DUNDAS, the Hon. JOHN CHARLES, M.P.
DUNCOMBE, the Hon. WM., M.P.
DAVIES, ROBT., Esq., York.
DENT, JOSEPH, Esq., Ribston Hall.
DEALTRY, B., Esq., Lofthouse Hall, Wakefield.
DIXON, Rev. W. H., F.S.A., Canon Residentiary.
DOBSON, — Esq., Architect, Newcastle on Tyne.
DODSWORTH, GEORGE, Esq., Fulford.
DOLMAN, T. W. LEACH, Esq., Beverley.
D'ORSEY, J. A., Esq., High School, Glasgow.
DURHAM, the Ven. the Dean and Chapter of.
EDGE, CHARLES, Esq., Birmingham.
ELSLEY, CHARLES HENEAGE, Esq., Recorder of York.
ETTY, WM., Esq., R. A., London.
FAIRBAIRN, WM., Esq., Manchester.
FARMERY, THOMAS, Esq., Ripon.
FERRAND, W. BUSFELD, Esq., Harden Grange.
FERREY, BENJAMIN, Esq.
FOWLER, MARSHALL, Esq., Preston, Stockton upon Tees.
FOX, GEORGE LANE, Esq., Bramham Park. (INDIA PAPER.)

FOX, SACVILLE LANE, Esq., M.P.
FOX, GEORGE LANE, Jun., Esq., Chesnut Grove.
FOX, Mrs. GEORGE LANE, Chesnut Grove.
FAIRFAX, CHARLES G., Esq., Gilling Castle.
FLOWER, Rev. WM., M. A., Jun., York.
GOLDIE, GEORGE, Esq., M.D., York.
GOTT, JOHN, Esq., Leeds.
GOTT, WM., Esq., Leeds.
GREEN, EDWIN, Esq., Havercroft, Wakefield.
GRENVILLE, Hon. and Rev. G. NEVILLE.
GREY, WILLIAM, Esq., York.
GRIESBACH, Rev. A. W., Westow.
HARCOURT, Rev. W. V., F.R.S., Canon Residentiary.
HAILSTONE, SAML., Esq., Bradford.
HALL, Rev. C., Terrington.
HANSON, CHARLES, J., Esq., York.
HAMILTON, DAVID, Esq., Glasgow.
HARPER, JOHN, Esq., Architect, York.
HATFIELD, WM., Esq., Newton Kyme.
HAWKESWORTH, Mrs., York.
HILDYARD, Colonel, Manor House, Stokesley.
HILL, FRED., Esq., York.
HINCKS, Rev. WM., York.
HIRD, Rev. LAMPLUGH, Prebendary of Botevant.
HOLLAND, THOMAS DYSON, Esq., Lincoln.
HORNOR, EDWARD, Esq.
HORSFALL, Rev. ABRAHAM, Derby.
HUDSON, G. Esq., York, Lord Mayor for 1838 & 1839.
HUTCHINSON, CHARLES J., Esq., Architect, Hull.
HUTTON, TIMOTHY, Esq., Clifton Castle.
JACKSON, GEO., Esq., Architect, Hull.
JONES, CHARLES, Esq., 31, Gower St. Bedford Sq.
JONES, MICHAEL, Esq., 33, Mount St., Berkeley Sq.
KAYE, Rev. P., Bradford.
KENRICK, Rev. JOHN, M.A., York.
KENTISH, Rev. J., Park Vale, Birmingham.
KIRBY, WM., Esq., York.
LANGDALE, Hon. C., M.P., Houghton Hall.
LAWRENCE, Mrs., Studley Royal.
LAWSON, WM., Esq., F.S.A., Brough Hall. (INDIA PAPER.)
LEEDS LIBRARY.
LINGARD, Rev. JOHN, D.D., Hornby, Lancashire.
LISTER, Mrs. A., Shibden Hall, Halifax.
LOCKWOOD, H. F., Esq., Architect, F.S.A., Hull.
LONGTHORNE, GEORGE, Esq., Goodwill Hall.
LOWTHER, J. H., Esq., M.P.
MAINWARING, C., Esq., Coleby Hall, Lincolnshire.
MATHIAS, M., Paris.
MILNER, Sir WM. M., Bart.
MIDDLETON, PETER, Esq., Stockeld.
MARKHAM, Late Rev. Archdeacon. (2 Copies.)
MARKHAM, Rev. HENRY S., Canon Residentiary.
MARKHAM, Rev. DAVID F., M.A., Great Stokesley, Colchester.
MARKLAND, I. H., Esq., Whitehall.
MASON, THOMAS, Esq., Copt, Hewick.
MAXWELL, WM. CONSTABLE, Esq., Everingham Park.
MAXWELL, PETER CONSTABLE, Esq., Grove Hall, Ferry-bridge.
MEYNELL, GEORGE, Esq., York.
MEYNELL, THOMAS, Esq., North Kilvington.
MILBANK, MARK, Esq., Thorpe Perrow.
MILLS, Late WM., Esq., Registrar of the Dean and Chapter.
MORRIS, Rev. F. ORPEN, Doncaster.
MORTON and BACON, Messrs., Sculptors, Sheffield.
MUNBY, JOSEPH, Esq., York.
MUSGRAVE, Ven. C., D.D., Archdeacon of Craven.
NEWSHAM, Rev. JAMES, Southport, Lancashire.
NORCLIFFE, Miss, York.
NORRIS, Rev. R., Stonyhurst College.
NOTON, Mr. W., York.

PARK, Rev. J. ALLEN, Elwick Hall, Stockton on Tees.
PETRE, HON. EDWARD. (INDIA PAPER.)
PETRE, Hon. Mrs.
PHILLIPS, JOHN, Esq., F.R.S., Professor of Geology.
PRICKETT, Late Rev. M., M.A., Bridlington.
PEARSON, Mr. JOHN, York.
PUGIN, A. WELBY, Esq., Architect.
RAINES, WM., Esq., Wyton.
RAMSDEN, Sir JOHN, Bart.
RADCLIFFE, Sir JOSEPH, Bart.
RENDER, Rev. JOSEPH, Hull.
ROBINSON, HENRY, Esq., Clifton, York.
ROBINSON, CHARLES, Esq., York.
ROCK, Rev. D., D.D., Alton Towers, Staffordshire.
ROKEWODE, JOHN GAGE, Esq., Dir. S.A., Coldham Hall, Suffolk.
ROLF, Rev. JOHN, Pres. St. Edmund's College, Hertfordshire.
ROPER, EDMUND H., Esq., York.
ROUNDELL, R. HENRY, Esq., Gledston Hall.
SALVIN, W. THOMAS, Esq., Croxdale.
SCOTT, ROBERT, Esq., Stourbridge.
SERJEANTSON, Col., Camp Hill.
SHAW, Mr. T., Superintendent of Works, Leeds.
SHIPPERDSON, EDWARD, Esq., Durham.
SHORT, Mrs., Bootham, York.
SINGLETON, Rev. M., M.A., Hexham.
SMIRKE, SIR ROBERT, London.
SMIRKE, SIDNEY, Esq., Architect, London.
STAFFORD, Mr. WM. COOKE, Doncaster.
STRICKLAND, Late EUSTACHIUS, Esq., York.
STRAUBENZIE, HENRY VAN, Esq., Spennithorne.
STORRY, Mrs., Toulstone Lodge.
SMALES, HENRY, Esq., York.
SUMMERS, Mr. J., Artist, 91, Park Lane, Leeds.
SUNTER, Mr., Bookseller, York. (6 copies.)
SWIRE, Rev. JOHN, Manfield Vicarage.
SYKES, Rev. CHRISTOPHER, F.S.A., Roos.
TATE, Mrs. W. B., Vicarage, Lower Walop, Andover, Shropshire.
TEALE, EDWARD J., Esq., Leeds.
TEMPEST, C., Esq., High Sheriff for 1839, Broughton Hall, Skipton.
THISELTON, CHARLES A., Esq., Registrar of the Dean and Chapter.
THRELFALL, Mr. JOHN, Manchester.
TODD, Ven. H. J., M.A., F.S.A., Archdeacon of Cleveland.
TRAPPES, Rev. FRANCIS, Lee House, near Preston.
TRAPPES, Rev. MICHAEL, Huddersfield.
TREHERNE, — Esq., 14, St. George's Terrace.
TRUBSHAW, THOS., Esq., F.S.A.
TWEEDY, JOHN, Esq., York.
TWOPENY, WM., Esq., Temple, London.
VAVASOUR, the Hon. Sir E. M., Bart.
WALKER, Miss, Crow-Nest, Halifax.
WALKER, Mr. JOHN, York.
WAILES, Mr. WM., Newcastle-on-Tyne.
WATSON, Mr. ROBERT, York.
WELLBELOVED, Rev. C., York. (INDIA PAPER.)
WENTWORTH, GODFREY, Esq., Woolley Park.
WILLIS, Professor.
WILKINSON, T. C., Esq., Newall Hall, Otley.
WINN, C., Esq., Nostell.
WITHAM, HENRY THORNTON MAIRE, Esq., Lartington.
WOLSTENHOLME, JOHN, Esq., York.
WOOD, GEO. WM., Esq., M. P., Singleton Lodge, Manchester.
WRIGHT, JOHN F., Esq., Kelvedon Hall, Essex.
YARBURGH, NICHOLAS E., Esq., Heslington Hall.
YORK, The Ven. the Dean and Chapter of.
YORK SUBSCRIPTION LIBRARY.
YORKSHIRE PHILOSOPHICAL SOCIETY.

Special Folio
84-B
25429
[v.2]

THE GETTY CENTER
LIBRARY

